

# ECHOES OF PALESTINE



הקד' הארץ

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# ECHOES *of* PALESTINE

הַדִּי הָאָרֶץ

NOTED, EDITED AND ARRANGED FOR THE PIANO

BY

THELMA GOLDFARB



תרפ"ט — 1929  
BROOKLYN, N. Y.



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*TO MY DEAR PARENTS*

*The editor makes grateful acknowledgement to  
Harold Horowitz who brought many of these  
songs with him from Palestine, and without  
whose invaluable assistance this volume would  
have been an impossibility.*



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# SHIR SHOMER

Andante Maestoso

*f*

M' - cho - ra - thi nof mo -

*ff* *p* *p*

*p*

la - d' - ti sh' - on gal-lim bay-yam v' - tsel ha-rim sa-viv

*ff* *p*

*ff*

..... sa - viv Kol tan-nim ba - bar, he -

*ff*

# SHIR SHOMER—Continued

*mf*

ach, mo - le - deth mo - lad' - ti chur -

*p*

shath ka - nim na - mah, v' - kol cha - lil ba - cha - tsoth hal -

*ff rit.*

lel. mid - bar ha - rim va - ru - ach.

## שיר שומר

מכרתי נוף מולדתי,  
שאון גלים בים  
וצל הרים סביב, סביב  
קול תנים בבר,  
האח, מולדת מולדתי!  
תרשת קנים נמה,  
וקול תליל בחצות הליל  
מדבר הרים ורוח.

Night — — — On a mountain top, the solitary figure of a watchman, silhouetted against the starry sky. Silence— save for the cry of the jackals in the cornfield, the roll of the waves in the sea, the distant sound of a flute. In his heart too, there is a song— of love for this, his birthplace, his fatherland!







שומר

# SHIR SHEL NOTRIM

Moderato

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a series of chords in the right hand, starting with a mezzo-forte (mf) dynamic, followed by a crescendo leading to a fortissimo (ff) dynamic, and then a decrescendo to piano (p). The bass staff provides a simple harmonic accompaniment with eighth and quarter notes.

*mf*

The first system of the vocal melody is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a mezzo-forte (mf) dynamic. The lyrics are: "Bo - i na yal - da - thi bo - i na nish - ma - thi" and "A - gar - shem yal - da - thi a - gar - shem nish - ma - thi". The piano accompaniment consists of a treble and bass staff. The treble staff has chords that follow the vocal melody, with a forte (f) dynamic indicated. The bass staff provides a steady accompaniment.

cresc. *ff*

The second system continues the vocal melody and piano accompaniment. The lyrics are: "bo - i na ta - ma - thi yo - nath chen she - li" and "a - gar - shem ta - ma - thi yo - nath chen she - li". The piano accompaniment in the treble staff shows a crescendo leading to a fortissimo (ff) dynamic, followed by a decrescendo to forte (f). The bass staff continues with its accompaniment.

# SHIR SHEL NOTRIM—Continued

*mf* *f* Fine

bo - i na ta - ma - thi yo-nath chen she - li.  
a - gar - shem ta - ma - thi yo-nath chen she - li.

*f* Fine

*mf*

Sham shu - a - lim yesh ba-chur tov she - li

*mf*

cresc. dimin. D. S. al Fine

sham shu - a - lim yesh cha - vi - vi she - li.

cresc. dimin. D. S. al Fine



## שִׁיר שֶׁל נוֹטְרִים

בָּאִי נָא יִלְדָּתִי, בָּאִי נָא נִשְׁמָתִי,

בָּאִי נָא תַמָּתִי, יוֹנֶת חֵן שְׁלִי!

הֵיכֵן מַחְצֵלֶת יֵשׁ, בְּחוּר טוֹב שְׁלִי?

הֵיכֵן מַחְצֵלֶת יֵשׁ, חֲבִיבִי שְׁלִי?

בְּסִכָּתִי, יִלְדָּתִי, בְּסִכָּתִי נִשְׁמָתִי,

בְּסִכָּתִי תַמָּתִי, יוֹנֶת חֵן שְׁלִי!

הֵיכֵן סִכָּה יֵשׁ, בְּחוּר טוֹב שְׁלִי?

הֵיכֵן סִכָּה יֵשׁ, חֲבִיבִי שְׁלִי?

עַל הַגְּבֻעָה, יִלְדָּתִי, עַל הַגְּבֻעָה נִשְׁמָתִי,

עַל הַגְּבֻעָה תַמָּתִי, יוֹנֶת חֵן שְׁלִי!

הֵיכֵן גְּבֻעָה יֵשׁ, בְּחוּר טוֹב שְׁלִי?

הֵיכֵן גְּבֻעָה יֵשׁ, חֲבִיבִי שְׁלִי?

בְּתוֹךְ כְּרָמִי, יִלְדָּתִי, בְּתוֹךְ כְּרָמִי, נִשְׁמָתִי

בְּתוֹךְ כְּרָמִי, תַמָּתִי, יוֹנֶת חֵן שְׁלִי.

שֵׁם שׁוֹעָלִים יֵשׁ, בְּחוּר טוֹב שְׁלִי,

שֵׁם שׁוֹעָלִים יֵשׁ, חֲבִיבִי שְׁלִי,

אַגְרָשֶׁם יִלְדָּתִי, אַגְרָשֶׁם נִשְׁמָתִי,

אַגְרָשֶׁם תַמָּתִי, יוֹנֶת חֵן שְׁלִי!

כִּיצַד תַּגְרֹשׁ, בְּחוּר טוֹב שְׁלִי?

כִּיצַד תַּגְרֹשׁ, חֲבִיבִי שְׁלִי?

בְּאַקְדָּח יִלְדָּתִי, בְּאַקְדָּח, נִשְׁמָתִי,

בְּאַקְדָּח תַמָּתִי, יוֹנֶת חֵן שְׁלִי!

הֵיכֵן אֶקְדָּח יֵשׁ, בְּחוּר טוֹב שְׁלִי?

הֵיכֵן אֶקְדָּח יֵשׁ, חֲבִיבִי שְׁלִי?

בְּמַחְצֵלָתִי יִלְדָּתִי, בְּמַחְצֵלָתִי נִשְׁמָתִי,

בְּמַחְצֵלָתִי תַמָּתִי, יוֹנֶת חֵן שְׁלִי!

The keeper of the vineyard leads a lonely life in his little tent on the hilltop. The solitude is depressing, and he urges his beloved to come to him. She hesitates because of the foxes that prowl about his domain, seeking to destroy his grapes. He calms her fears and assures her safety.



# EL YIV-NEH HAG-GA-LIL

Ben ritmato

*mf*

El yiv - neh hag - ga - lil

*p*

Ba - ruch yiv - neh hag - ga - lil El yiv - neh hag - ga - lil

Ba - ruch yiv - neh hag - ga - lil El yiv - neh hag - ga - lil

*ff*

Ba - ruch yiv - neh hag - ga - lil.

*p*

*rall.*

אַל יבְּנֶה הַגִּדִּיךְ

אַל יבְּנֶה הַגָּלִיל  
בְּרוּךְ יבְּנֶה הַגָּלִיל.

The settler has faith. "God will rebuild Galil."  
"The blessed One will rebuild Galil!" he sings.





# MACH'-TS'VAH

Tempo de marzia Con spirito

*mf*  
Ha -

*Marcato ff*

thed'- u mi a - no - chi ha - thed'- u mi a - ni?  
gam "sad-ran" ei - nen - ni v' - gam lo ish tsa - va:

*mf*

En a - ni "mis-rad'-nik" v' - gam lo bur - ga - ni v' -  
hathed'-u mi a - no - chi? a -

*ff*

# MACH-TS'VAH Continued

2

Refrain

ni mim-mach-tsa - vah

Mach-tsa - vah hoy  
ha-ri - sah v' -

2

Refrain

*ff* *con spirito*

mach-tsa - vah! mi yid - meh loch u - mi  
har'-cha - vah— ha - im ra- ui zeh

yish - veh hassil lul hu  
l'va - chur y'-hi iz' - mil pat -

3

18

# MACH-TS' VAH—Continued

The musical score is written for voice and piano. It consists of two systems of three staves each. The first system includes the lyrics: l'vit - tul v' - gam "cha-tsats" k' - lum lo tish kash-shil la - ma - cha - tsa - vah r' - . The second system includes the lyrics: sha - veh shuth had - di - bur. The piano accompaniment features chords and melodic lines in both hands, with some triplets and accents marked.

## מחצבה

וְגַם "סֶדֶרֶן" אֵינֶנִּי,	הִתְדַּעַו מִי אָנֹכִי?
וְגַם לֹא אִישׁ־צָבָא;	הִתְדַּעַו מִי אָנִי?
הִתְדַּעַו מִי אָנֹכִי?	אֵין אָנִי "מִשְׁרָד־נִיָּק"
—אָנִי מִמַּחְצָבָה!	וְגַם לֹא בּוֹרָגִי.



מַחְצָבָה. הוּי מַחְצָבָה!	אַחַד חֲכָם הֵנָּה
מִי יִדְמָה לָךְ וּמִי יִשְׁוֶה.	וְשָׁנִי שׁוֹטָה;
הַסְּלוּל הוּא לְבָטוּל	אַךְ פֶּקֶחַ מִי הוּא?
וְגַם "חֲצִץ" כָּלוּם לֹא שְׁוֶה.	—נִהְיָ שְׁשׁוּתָה.
הַרִיסָה וְהִרְחָבָה—	אַרְקָה, יִי"ש וְיִיזָה,
הָאֵם רְאוּיָה לְבַחּוּר?	בְּקַבּוּקִים תִּבָּה.
יַחֲזִי אֲזַמִּיל. פִּטְיֵשׁ כְּשִׁיל,	מִי לְשִׁתּוֹת יוֹדֵעַ,
לְמַחְצָבָה רְשׁוֹת הַדְּבוּר!	אַנְחֵנוּ מַחְצָבָה!

מחצבה...

וְעַל חֲזִי הַבֵּיטוּ.	וְגִבּוּרִים אֲנַחְנוּ.
הַבֵּיטוּ עַל יָדַי!	יָדוּעַ לְכָדָם.
—אַבֵּן, בְּרוֹזַל עֲשֵׂת	ל"חֲבוּרַת הָעֵמֶק",
עֲשׂוּיִים שְׂרִירִי.	שֵׁם טוֹב יֵשׁ בְּעוֹלָם.
אַנְחֵנוּ; רַק אֲנַחְנוּ,	יֵצְאוּ לָהּ כָּבֶד מוֹנִיטִין,
מְכַלְכְּלִים כָּלָם;	בְּכָל פְּנוֹת תֵּבֵל.
בְּלַעֲדֵינוּ בָּטַח	מִי עוֹבֵד אֶתְנוּ?
לֹא יִכּוֹן עוֹלָם.	בֶּן הָרֶבֶרֶט סְמִיּוֹאֵל!

מחצבה...

מחצבה...

Vigor—Strength—Pride—We hear them in the rugged, jubilant song of the laborer in the quarry. He exults in his work, he delights in its difficulties, he revels in the contemplation of its importance. His is labor worthy of a man!



# HA-L'-LU-YAH

Grandioso Andante

*p*

K'ru - im a - nu b'lu - im a - nu

*f*

lich'vod yom-tov na'a-deh tlay al ga - be tlay, Ha - l' - lu - yah

*leg.*

ha - - l' - lu - yah ha - l' - lu - yah ad b' - li day

# HA-L'-LU-YAH—Continued

*ff* *ff*

v' - hal-lev pa - ru - a v' - ra - ev v' - hal-lev ya - ron ya -

*ff* *dolce* *ff* *dolce*

*ff*

ri - a min - ni ch'ev v' - hal - lev pa - ru - a

*ff* *dolce*

*ff* *rall.*

v' - ra - ev V' - hal-lev ya - ron ya - ri - a min - ni ch'ev.

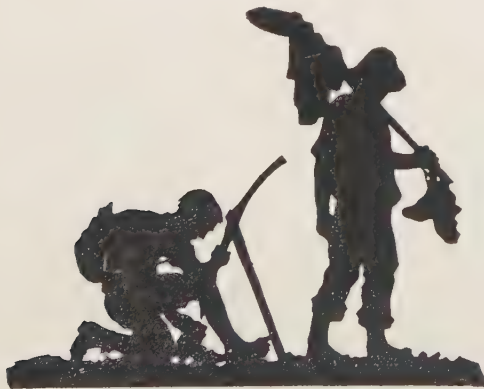
*ff* *dolce* *rall.*

## הַלְלוּיָהּ

קְרוּעִים אָנוּ,  
בְּלוּאִים אָנוּ,  
לְכָבוֹד יוֹם־טוֹב נַעֲדָה טָלָאִי עַל גִּבִּי טָלָאִי,  
הַלְלוּיָהּ, הַלְלוּיָהּ, הַלְלוּיָהּ, עַד בְּלִי דִּי!  
וְהֵלֵב פָּרוּעַ וָרַעֵב,  
וְהֵלֵב יָרוֹן, יָרִיעַ מִנִּי כָאֵב... } *Repeated*

רַעֲבִים אָנוּ,  
צִמְאַים אָנוּ,  
לְכָבוֹד יוֹם־טוֹב נִטְעַם פְּרוֹסַת לֶחֶם צָר,  
הַלְלוּיָהּ, הַלְלוּיָהּ, הַלְלוּיָהּ, מִן הַמִּצָּר!  
וְהֵלֵב פָּרוּעַ וָרַעֵב,  
וְהֵלֵב יָרוֹן יָרִיעַ מִנִּי כָאֵב... } *Repeated*

Hungry, thirsty, in tatters, the Chaluts praises his God. His holiday feast is a crust of dry bread—his holiday garments, patch upon patch. But his heart, torn and hungry, sings... it shouts through its pain! "Praise the Lord!"





# BOKER

Vivace

*p* Bo - ker

*p* *f* *pp*

Bo - ker Bo - ker Bo - ker Bo - ker Bo - ker Bo - ker

*p*

*f* Bo - ker Bo - ker ba Bo - ker ba la - vo-dah Bo - ker ba

*f*

24

# BOKER—Continued

la - vo-dah Bo-ker ba la - vo - dah Bo - ker Bo-ker ba

בִּקְר

...עָרַב בָּא...  
לְמוֹנָחָה!

בִּקְר בָּא...  
לְעִבּוּדָה!

...לִילָה בָּא...  
לְשִׁנָּה!

...צִהְרִים בָּא...  
לְאַרְחָה!

## THE "CHALUTS" SINGS OF HIS DAYS' PROGRAM

Morning . . . . .work!  
Noontime . . . . .food!  
Evening . . . . .rest.  
Night . . . . .sleep...



# AM YIS-RA-EL CHAY

May be sung as 4 part round

*Allegro*

The piano introduction is in 2/4 time and D major. It consists of two staves. The right hand features a melody with eighth-note patterns and accents, starting on a D4 chord and moving through F#4, A4, and B4. The left hand provides a rhythmic accompaniment with eighth-note chords, starting on a D3 chord and moving through F#3, A3, and B3. Dynamics include *f* (forte) and *mf* (mezzo-forte).

*I mf*

This section shows the first vocal entry and piano accompaniment. The vocal line is on a single staff, starting with a rest followed by the melody: Am yis - ra - el chay am yis - ra - el. The piano accompaniment consists of two staves. The right hand has a melody with eighth-note patterns and accents, starting on a D4 chord and moving through F#4, A4, and B4. The left hand provides a rhythmic accompaniment with eighth-note chords, starting on a D3 chord and moving through F#3, A3, and B3. Dynamics include *f* (forte) and *mf* (mezzo-forte).

*II*

This section shows the second vocal entry and piano accompaniment. The vocal line is on a single staff, starting with the melody: chay am yis - ra - el chay ad b' - li. The piano accompaniment consists of two staves. The right hand has a melody with eighth-note patterns and accents, starting on a D4 chord and moving through F#4, A4, and B4. The left hand provides a rhythmic accompaniment with eighth-note chords, starting on a D3 chord and moving through F#3, A3, and B3. Dynamics include *f* (forte) and *fz* (forzando).

# AM YIS-RA-EL CHAY—Continued

III

day ad b' - li day. ad b' - li

day am yis - ra - el chay am yis-ra - el chay

IV

f mf

f p

עם יִשְׂרָאֵל חַי!

עם יִשְׂרָאֵל חַי!

עם יִשְׂרָאֵל חַי,

עַד בְּלִי דַי!

A four part round.  
The immortality of the Jew is the inspiring theme — — — "The people of Israel lives forever!"



# AMCHA YIS-RA-EL YIB-BA-NEH

Moderato

*mf*

Am - cha yis - ra - el

*f* *rall.* *mf* a tempo

yib - ba - neh! Am - cha yis - ra - el yib - ba - neh!

*f* *Fine*

yib - ba - neh! Am yis - ra - el chay! Am yis - ra - el chay!

*Fine* *ff*

28

The musical score is written for three parts: voice, piano, and bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into three systems. The first system begins with a voice line and piano accompaniment. The piano part features a series of chords in the left hand and a melodic line in the right hand. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal phrase and piano accompaniment. Dynamics include *mf*, *f*, *rall.*, *mf*, *f*, and *ff*. The piece ends with a 'Fine' marking.

AMCHA YIS-RA-EL YIB-BO-NEH—(Continued)

am yis - ra - el am yis - ra - el am yis - ra - el chay!

D. S. al Fine

D. S. al Fine

עֲמֹךְ יִשְׂרָאֵל יִבְנֶה!

עֲמֹךְ יִשְׂרָאֵל יִבְנֶה!

עַם יִשְׂרָאֵל חַי!

"Israel will be rejuvenated"—a song which gives courage and strength to the pioneer, as he toils at the difficult task of rebuilding his homeland.



# T'FIL-LATH SADLAN

Allegro

poco rit.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It features a series of chords and single notes, starting with a piano (*p*) dynamic. The left staff begins with a bass clef, the same key signature, and common time, providing a harmonic foundation with chords and single notes.

The first vocal entry is on a single staff with a treble clef, key signature of two flats, and common time. The melody is marked *mf* and includes lyrics: "Sh' ma ko - le - nu a - do - noy e - lo - he - nu hoy hoy hoy". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats and common time, starting with a piano (*p*) dynamic.

The second vocal entry is on a single staff with a treble clef, key signature of two flats, and common time. The melody includes lyrics: "al tish - lach cha - lu - tsim hen - nah hoy hoy hoy". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats and common time.

The third vocal entry is on a single staff with a treble clef, key signature of two flats, and common time. The melody includes lyrics: "eth ham-m'chi-rim dor-shim l' ha'a loth hoy hoy hoy" and "im lav mu-cha - nim lish-both". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats and common time. The system includes first and second endings marked with "1" and "2" above the staff.

The fourth vocal entry is on a single staff with a treble clef, key signature of two flats, and common time. The melody includes lyrics: "eth ham-m'chi-rim dor-shim l' ha'a loth hoy hoy hoy" and "im lav mu-cha - nim lish-both". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats and common time. The system includes first and second endings marked with "1" and "2" above the staff.

## תפלת "סדרן"

שְׁמַע קוֹלֵנוּ אֲדֹנָי אֱלֹהֵינוּ  
הוֹי, הוֹי, הוֹי,  
אֶל תִּשְׁלַח חַלּוּצִים הֵנָּה,  
הוֹי, הוֹי, הוֹי,  
אֶת הַמַּחֲרִים דּוֹרְשִׁים לְהַעֲלוֹת  
הוֹי, הוֹי, הוֹי,  
וְאִם לֹא מוֹכֲנִים לְשָׁבוֹת  
הוֹי, הוֹי, הוֹי,  
הֵם עוֹבְדִים "אִזָּא יָאֵר אֵךְ זִי"  
הוֹי, הוֹי, הוֹי,  
אִם אֵינְךָ מַאֲמִין בָּא וְרָאָה,  
הוֹי, הוֹי, הוֹי,  
בְּשִׁבְעַת נְחָצֵי הֵם יוֹצְאִים,  
הוֹי, הוֹי, הוֹי,  
בְּאַרְבַּע נְחָצֵי כָּבֵד שְׂבִים,  
הוֹי, הוֹי, הוֹי,  
שְׁמַע קוֹלֵנוּ אֲדֹנָי אֱלֹהֵינוּ  
הוֹי, הוֹי, הוֹי,  
אֶל תִּשְׁלַח חַלּוּצִים הֵנָּה  
הוֹי, הוֹי, הוֹי,

A cry to God! The old colonist pours forth his dissatisfaction, the woe which the Chaluts is bringing him—new ideas, modern methods, high wages, short working hours! Will the Lord not heed his cry and deliver him from this pest?



# LO TSA-RICH TS'I-ROTH

(Dance)

Allegro assai

ff

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with eighth notes and chords. The tempo is marked 'Allegro assai' and the dynamic is 'ff'.

mf

Lo tsa - rich ts'i - roth      Lo tsa - rich ts'i - roth

The vocal melody is in the right hand of the piano, with lyrics 'Lo tsa - rich ts'i - roth' repeated. The piano accompaniment is in the left hand. The dynamic is 'mf'.

Im ts'i - roth tsa - torh,      Im ts'i roth tsa - roth.

D. S. ad lib.

The vocal melody is in the right hand of the piano, with lyrics 'Im ts'i - roth tsa - torh, Im ts'i roth tsa - roth.' The piano accompaniment is in the left hand. The dynamic is 'D. S. ad lib.'.

לא צריך צעירות!

—לא צריך צעירות,

לא צריך צעירות!

„עם" צעירות צרות,

„עם" צעירות צרות!

—„בן" צריך צעירות,

„בן" צריך צעירות!

בלי צעירות צרות,

בלי צעירות צרות!

לא צריך צעירות,

לא צריך צעירות!

אם צריך צעירות—

רק יפה פיות!

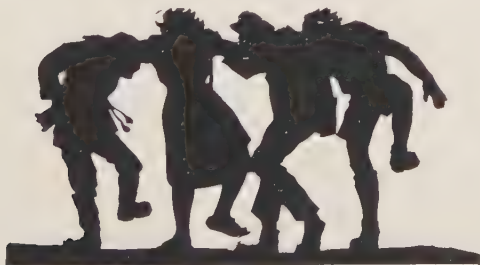
As they dance their favorite Hora the Chalutsim discuss the very important question of—Girls!

“We don't need them! Where there are girls there is trouble!” exclaim these gallants.

“Where there are *no* girls there is trouble!” comes the reply from the gentler sex.

“Well, if we *must* have them, let us have beautiful ones!”

Thus do they compromise!



# CHALUTS, CHALUTS HIN-NE-NI

Allegro Moderato  
Vivace

*f*

Cha-luts, cha-luts hin-ne-ni cha-luts ro-eh ru ach

*mf*

Fine

b' - li ve-ged uv' - li na'al uv' - li "dag ma - lu - ach."

*f*

Fine

# CHALUTS, CHALUTS HIN-NE-NI—Continued

lo ya - da - 'ti me'a-yin ba - thi ug'do-loth lo vik - kash - ti

*p*

yesh a - vo - dah, en a - vo - dah ach lo hith - ya - ash - ti.

*f*

D. S. al Fine

## חלוצ חלוצ הנני

מקהלה

חלוצ, חלוצ הנני  
 חלוצ רועה-רוח,  
 בלי כגד ובלי געל  
 ובלי "דג מלוח".



לא ידעתי מאין באתי  
וגדולות לא בקשתי;  
יש עבודה, אין עבודה  
אך לא התאשתי.

מקהלה

את משפחתי כבר שכחתי:  
משה, חנה, דבורה—  
אחי ואחיותי המה  
כל המרקדים „הורה“.

מקהלה

הך—ביום והופ—בלילה:  
העולם ביהלולא;  
חד ותרי, במחול צא  
בחור עם בתולה.

מקהלה

The song of a happy-go-lucky Chaluts. Separated from his home and family, poorly clothed and scantily fed, he yet finds life good to live. Happiness for him lies in work for his beloved homeland during the day, and the merry dance at night!



# BA-HAR BAG-GAY

Vivace

marcato

*mf*

Ba - har bag - gay bi -  
kol she - on na -

rak y' - rak sa - day he - dad, he - dad na -  
shi - rah ga - ron he - dad, he - dad nash -

ri - a b' - mi - a chaz-

# BA-HAR BAG-GAY—Continued

zak ve - e - mats, a - nan k'var na - fots, o -

*mf*

rah thiz - rach a - le- nu a -

*ff*

tha ha - yom, ha - yom rav lach' - lom ga -

*ff*

# BA-HAR BAG-GAY—Continued

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a 2/4 time signature. It features a melody with two measures marked '1' and '2' above the staff, indicating a first and second ending. The lyrics 'dol. ga - dol ko - che - nu chaz - che - nu' are written below the notes. The staff ends with a double bar line and the word 'Fine'. The middle staff is a piano accompaniment in G major, featuring chords and a melodic line. It also has two measures marked '1' and '2' above the staff, corresponding to the vocal line. It ends with a double bar line and the word 'Fine'. The bottom staff is a bass line in G major, featuring a melodic line with eighth and sixteenth notes. It ends with a double bar line.

## בְּהָרַ בָּגַיָּא

בְּהָרַ. בָּגַיָּא, בִּירְק יִרְק שְׂדֵי  
הַיָּדָד, הַיָּדָד, נָרִיעַ;  
בְּקוֹל שְׂאוֹן נְשִׁירָה נְרוֹן,  
הַיָּדָד, הַיָּדָד נִשְׁמִיעַ.

2

חֹזֶק וְאַמֶּץ, עֲנֹן כְּבֹד נִפְץ  
אוֹרָה תִּזְרַח עָלֵינוּ  
אֶתְמָא הַיּוֹם, הַיּוֹם רַב לְחֵלוֹם  
גָּדוֹל, גָּדוֹל כַּחֲנוּ.

On hill and in vale there resounds the cry of joy and triumph. The clouds of the Galuth are dispersing—the light of freedom breaking through. Courage! Hope! Israel's dream, Palestine, will be fulfilled!



# ANU NIV-NEH

Tempo Di Marche

*f*

*mf*

"A - nu niv - neh eth ha - a - rëtz" mikal tsad shom' -

*p*

im ach a - da - yin ha - y' - hu - dim ke - sef

# ANU NIV-NEH—Continued

'lo' noth - nim hey, hey, hey, ke - sef lo noth-

nim hey, hey, hey, ke - sef lo noth - nim.

## אָנוּ נִבְנֶה

„אָנוּ נִבְנֶה אֶת הָאָרֶץ“,

מִכָּל צֶד שׁוֹמְעִים.

אֶךְ צְדִין הִיְהוּדִים,

כֶּסֶף „לֹא“ נוֹתְנִים...

הִי, הִי, הִי, כֶּסֶף לֹא נוֹתְנִים!

הגלות זו לא שטות,  
ככה הם חושבים,  
הן פי שבע בגלות  
החיים יפים.

הי, הי, הי, החיים יפים!

תיאטרון וקונצרט,  
מסקרד ובל;  
ובארצנו הקדושה,  
אין זה כלל וכלל!  
הי, הי, הי, אין זה כלל וכלל!

צעירות לרבות,  
כל אחת יפה;  
ובארצנו הקדושה,  
אף אחת אינה!  
הי, הי, הי, אף אחת אינה!

חלוצים צוחקים,  
מה להם גלות;  
כל אלה הדברים,  
אינם אלא שטות!  
הי, הי, הי, אינם אלא שטות!

The attitude of the Jew in the Diaspora towards Palestine gives rise to much scornful comment on the part of the pioneer. From all quarters he hears enthusiastic promises—"We will rebuild the homeland!"—but the money is not forthcoming. The attractions of life outside of Palestine—theatres, balls, pretty girls, seem to be more alluring to the Jew than the hard life of the Chaluts. Yet the pioneer sings! He is content with his lot!

# KA-RA-BAM-BO-LI

Tempo di Marzia  
Moderato

*f*  
Ka - ra -

*ff* *mf* *mf*

bam - bo - li y' - ru - shath a - vo - the - nu

*mf*

mash - keh eth naf - she - nu chem - dah. Ta -

*mf*

# KA-RA-BAM-BO-LI - Continued

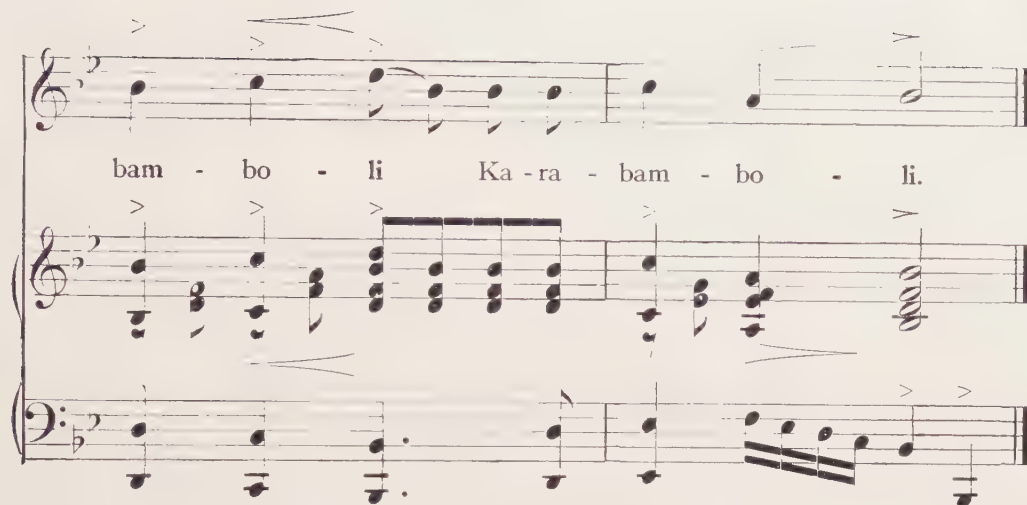
mid hu m' - na - chem eth li - be - nu b' -

eth she - hu ma - le tu - gah b' -

yom ba- kos b' - lel bi - d'li a - nu sho-thim Ka-ra-bam-bo-li Ka - ra-



# KA-RA-BAM-BO-LI—Continued



## קרבמבולי

קרבמבולי, ירושת אבותינו  
 משקה את נפשנו חמדה.  
 תמיד הוא מנחם את לבנו  
 בעת שהוא מקא תוגה.  
 ביום בכוס בליל בדלי  
 אנו שותים קרבמבולי—  
 קרבמבולי—קרבמבולי.

The delights of the cup have been sung through the ages, in every land.  
 From Palestine comes the echo of this vigorous, spirited, drinking song,  
*Karabamboli!*



# KU-KU

Allegro Assai

*mf*

B'tel a - viv b'-

*ff* *mf*

chal pi - nah sho - thim g'zuz och - lim g'li - dah

*p* *f*

1. K'-nu na k'nu na mish-shel - li gli-dah ma - nah  
 2. — — — — — ku - ku a - hah!

*p* *f*

## קוֹקוֹ

בְּתֵל אָבִיב בְּכָל פְּנֵה,  
שׁוֹתִים גּוֹזֵז אוֹכְלִים גְּלִידָה.  
קִנוּ נָא, קִנוּ נָא מִשְׁלִי,  
גְּלִידָה מְנָה!  
קִנוּ נָא, קִנוּ נָא מִשְׁלִי,  
קוֹקוֹ אֶהָהּ!

A vendor of sweets in Tel-Aviv calls his wares very enticingly.  
The Palestinian dance, the Hora, is often done to this tune.



תֵּל אָבִיב

# YIL'LATH TAN-NIM

*Cantabile*

*p* *mf* *p* *f* *p*

*R. H.*

Yi - l'-lath tan - nim

nu - gah tech-tseh d'mi ha - la - yil Yi - l'-lath tan - nim

*Fine*

nu - gah tech - tseh d'mi ha la - - yil

*Fine*

48

The musical score is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo/style is marked 'Cantabile'. The score is divided into three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'Yi - l'-lath tan - nim'. The piano accompaniment begins with a series of chords and moving lines in both hands. The second system continues the vocal line with the lyrics 'nu - gah tech-tseh d'mi ha - la - yil Yi - l'-lath tan - nim'. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes. The third system concludes the piece with the lyrics 'nu - gah tech - tseh d'mi ha la - - yil' and ends with a 'Fine' marking. The page number '48' is located at the bottom left.

# YIL'LATH TAN-NIM—Continued

*f* recit.

Ya - fim ha - le - loth bich' - na - an tso - n' - nim

*f*

*a tempo*

hem u - v' - hi - rim ha - d' - ma - mah pal' - tah

*mf*

shir va - ya'an li - bi b' - shir

*p*

D. S. al Fine

49

F. K. S. E.  
53-1275



## יִלְלַת תַּנִּים

יִלְלַת תַּנִּים נוֹגָה—תַּחֲצֵה דָמִי הַלֵּיל.

יָפִים הַלֵּילוֹת בְּכַנְעַן

צוֹנְנִים הֵם וּבְהִירִים.

הַדְמָמָה פְּלָטָה שִׁיר

וַיַּעַן לְבִי בְּשִׁיר

יִלְלַת תַּנִּים וכו'.

מִדֵּי יוֹם בְּיוֹמוֹ

אַחֲרוֹשׁ בְּמַחְרָשְׁתִּי

וְאִם רָחֵל בְּגֵדָה בִּי

עוֹד לֹא הִתְיַאֲשַׁתִּי.

יִלְלַת תַּנִּים וכו'.

הַשֶּׁלֶג עַל הַחֲרָמוֹן

הוֹלֵךְ וְנָמַס

בּוֹאִי אֵלַי רָחֵל שְׁלִי

בּוֹאִי נָא וְנִתְעַלֵּס.

יִלְלַת תַּנִּים וכו'.

It is a beautiful night in Canaan, cool and clear. The very silence is a song and it rouses an answer from the heart of the young ploughman, who is pondering his problems in the darkness. Now and again the mournful cry of a jackal pierces the silence of the night.



# AL HAS-SE-LA HACH !

*Vivace*

*f* *mf*

Al has - se - la hach, hach!

*cresc.*

al has - se - la hach, hach, hach! al has - se - la hach, hach!

*cresc.*

*ff* *Fine*

yets - u ma - yim chay - yim chay-yim la - la - la

*f* *Fine*

# AL HAS-SE-LA HACH !—Continued

First system of musical notation. The vocal line (treble clef) begins with the lyrics "la etc." and features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords and arpeggiated figures in both hands. A dynamic marking of *sfz* (sforzando) appears in the right hand.

Second system of musical notation. The vocal line continues with "la etc." and shows more melodic development. The piano accompaniment features more complex arpeggiated patterns. A dynamic marking of *sfz* is present in the right hand.

Third system of musical notation. The vocal line includes first and second endings, indicated by "1" and "2" above the staff. The lyrics "la etc." are present. The piano accompaniment also features first and second endings. Dynamic markings of *sfz* are present in both hands. The system concludes with the instruction "D. S. al Fine" (Da Capo al Fine).

## על הסלע

על הסלע הך הך!

יצאו מים חיים!

Moses struck a rock and water gushed forth to quench Israel's thirst.

The Palestinian pioneer finds an analogy in his own field of endeavor. He too breaks rocks—and a refreshing stream of life and hope pours forth to assuage Israel's thirst for a homeland.



# HA-VAH NA-GI-LAH

Allegro Vivace

*mf*

Ha - vah na - gi - lah

*ff* *p* *mf*

ha - vah na - gi - lah ha - vah na - gi - lah v' - nis - m' - chah.

*Fine*

*2*

v' - nis - m' - chah. Ha - vah n' - ra - n' - nah

*2*

*Fine*

The musical score is written for voice and piano. The tempo is 'Allegro Vivace'. The key signature has one sharp (F#). The time signature is common time (C). The score consists of three systems. The first system shows the vocal melody starting with a half note, followed by eighth and sixteenth notes. The piano accompaniment features a series of chords and moving lines in both hands. Dynamic markings include *mf*, *ff*, *p*, and *mf*. The second system continues the vocal melody with lyrics 'ha - vah na - gi - lah ha - vah na - gi - lah v' - nis - m' - chah.' and includes first and second endings. The third system concludes with a 'Fine' marking and a repeat sign, followed by the lyrics 'v' - nis - m' - chah. Ha - vah n' - ra - n' - nah'. The piano part also includes a 'Fine' marking and a repeat sign.



# HA-VAH NA-GI-LAH—Continued

ha-vah n' - ra - n'-nah ha - vah n' - ra - n'-nah v' - nis - m'-chah

v' - nis - m'-chah u - ru u - ru a - chim

u - ru a - chim b'-lev sa-me-ach u - ru a - chim b'-lev sa - me - ach

# HA-VAH NA-GI-LAH—Continued

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a crescendo to mezzo-forte (*mf*), then a forte (*f*) section, and ends with a decrescendo to mezzo-forte (*mf*). The piano accompaniment also follows a similar dynamic pattern. The lyrics are: "u - ru a - chim b' - lev sa - me - ach u - ru a - chim b' - lev sa - me - ach". The second system continues the vocal and piano parts, both marked *ff* (fortissimo) at the beginning and *f* (forte) later. It concludes with the instruction "D. S. al Fine". The lyrics for the second system are: "u - ru a - chim u - ru a - chim b' - lev sa - me - ach".

הָבָה נְגִילָה

הָבָה נְגִילָה, וְנִשְׁמְחָה!  
הָבָה נִרְנְנָה וְנִשְׁמְחָה!  
עוּרוּ אֲחִים כָּל בָּלֵב שִׂמְחָה!

It is to this music that the Chaluts most often dances the "Hora."  
His life is filled with hardship, his task of rebuilding the homeland is a difficult one—but he is happy and urges his companions to rejoice, to sing with him.

# A-NACH'-NU HA-TE-MA-NIM

Allegro

mf *f* *p*

*mf*

A - na - ch' - nu ha - te - ma - nim kul - la - nu tsad - di - kim!

*mf*

a - tem ash - k'na - zim kul' - chem gan - na - vim,  
hach' - lu - tsim r' - sha - im

*f*

# A-NACH'-NU HA-TE-MA-NIM—Continued

mf

ah! - - - etc.

mf

f

ah! — — — —

p

mf

p

## אַנְחֵנוּ הַתִּמְנִים

אַנְחֵנוּ הַתִּמְנִים!  
כָּלְנוּ צְדִיקִים!  
אַתֶּם הַחֲלוּצִים!  
כָּלְכֶם רָשָׁעִים!

אַנְחֵנוּ הַתִּמְנִים  
כָּלְנוּ צְדִיקִים!  
אַתֶּם אֲשֶׁכְּנוּם!  
כָּלְכֶם גִּבּוֹרִים!

The Temenite Jew, who has lived in Palestine for centuries, expresses his contempt for the newcomer—jestingly, we trust!





# PA-AM ACHATH

Animato Marcato

*mf*

Pa-am a-chath ba-chur ya-tsa

el ha - k'-vish Pa - am a - chath ba - chur ya - tsa

ba-chu-rah hu sham ma-tsa al yad ham-ma-cha-neh ha - yah zeh bas-sa - deh.

## פַּעַם אַחַת

פַּעַם אַחַת בַּחֹר יֵצֵא אֶל הַכְּבִישׁ,  
פַּעַם אַחַת בַּחֹר יֵצֵא;  
בַּחֹרָה הוּא שֵׁם מְצָא.  
עַל יַד הַמַּחְנֶה הָיָה זֶה בַּשָּׂדֶה.

שְׁמָעִי נָא חֲבִיבָתִי—הוּא אָמַר—  
שְׁמָעִי נָא חֲבִיבָתִי,  
מָה דוֹפְקֶת לְבָתִּי.  
עַל יַד הַמַּחְנֶה הָיָה זֶה בַּשָּׂדֶה.

מָה אֶכְפֹּת לִי עָלָם טוֹב—הִיא אָמְרָה—  
מָה אֶכְפֹּת לִי עָלָם טוֹב,  
תָּן לִי פְּרִי־חֵן לְקִטּוֹף.  
עַל יַד הַמַּחְנֶה הָיָה זֶה בַּשָּׂדֶה.

בְּעֵינַי מְצֵאת רַק אֶת חֵן—הוּא אָמַר—  
בְּעֵינַי מְצֵאת רַק אֶת חֵן;  
בְּעֵדֶךְ הַכֹּל אָמֵן,  
עַל יַד הַמַּחְנֶה הָיָה זֶה בַּשָּׂדֶה.

מָה שְׁבַחֲיִי נְחוּץ—הִיא אָמְרָה—  
מָה שְׁבַחֲיִי נְחוּץ,  
לֹא יוּכַל לָתֵת חֲלוּץ.  
עַל יַד הַמַּחְנֶה הָיָה זֶה בַּשָּׂדֶה.

A Chaluts, strolling in the field near the camp, meets a pretty maiden picking flowers. He proposes immediately, but she will not have him. A Chaluts can not give her what she demands of life.

A brief and rather casual love affair!

# YAD ANUGAH

Andante

Legato

*p*

Yad a - nu - gah hay' - thah

*pp*

lah

*mf*

ish lo he - iz ga - ath

*p* *mf*

# YAD ANUGAH—Continued

*f*

bah zug s' - fa - the - ha

*mf* *p*

*cresc. accel.*

sh'ni chen

*cresc. accel.*

*dimin.*

*dimin.*

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# YAD ANUGAH—Continued

3

*a tempo*

rak lin - shi - koth      nots - ru

*a tempo*

*marcato*

hen      hoy im - ma      rak lin' - shi-

*marcato*

koth      nots - ru      hen

*mf*      *ritard*      *pp*



## יֵד עֲנוּגָה

יֵד עֲנוּגָה הִיָּתָה לָהּ  
אִישׁ לֹא הֶעִיז גָּעַת בָּהּ  
וּגַם שִׁפְתֶיהָ שְׁנִי חָן—  
רַק לְנִשְׁיָקוֹת נּוֹצְרוּ הֵן  
הוּא אִמָּא—רַק לְנִשְׁיָקוֹת נּוֹצְרוּ הֵן.

אֵךְ בְּלִיל הַהוּא הִנֵּךְ  
עַת שִׁשְׁטָפָה צֵל הַסֶּבֶךְ  
אִז אֶת לְבָהּ מְסָרָה לוֹ  
אֶת כָּל לְבָהּ מְסָרָה לוֹ.  
הוּא אִמָּא, אֶת כָּל לְבָהּ מְסָרָה לוֹ.

אֵךְ הַשָּׁפֶם הִצְהִבָהּ  
נָטַל מְחָה אֶת הַטֵּל  
הַכֹּל נָטַל בְּצַחוּק קָל  
נָה הַשָּׁפֶם הִצְהִבָהּ  
הוּא אִמָּא, נָה הַשָּׁפֶם הִצְהִבָהּ.

קְוֹצַת עֲרֻמוֹן הִיָּתָה לָהּ  
שְׁתֵּי כְּתָפֶיהָ כְּסוּ בָהּ  
וּלְחֹזָה לְבָן שֶׁשׁ  
רֵיחַ קִיץ וִיקוֹד אֵשׁ.  
הוּא אִמָּא, רֵיחַ קִיץ וִיקוֹד אֵשׁ.

Rapture ..... Ecstasy ..... He meditates delightedly upon the numerous charms of his beloved. She is perfect! — and she is his!

## BEN N'HAR P'-RATH

Andante

mf

Ben n'har p' - rath un' -

mf rit. a tempo

har chid-de-kel al ha-har mit tammer de-kel u - vad-de - kel

ben a - fa - av tish - kan lah du - chi - fath za - hav.

## בין נהר פֶּרֶת וְנָהָר חֲדָקָל

ח.נ. ביאליק

1

בין נהר פֶּרֶת וְנָהָר חֲדָקָל  
על הָהָר מִתְמַר דָּקָל.  
ובדָּקָל בין עֲפָאִיו  
תִּשְׁכַּן-לָהּ דּוֹכִיפֶת זָהָב.

2

צִפּוֹר זָהָב! עוֹפִי. חוּגִי  
צִאִי וּבִקְשִׁי לִי בְּחוּזוּגִי.  
ובֹאֲשֶׁר תִּמְצָאֶיהוּ—  
כִּפְתִּי אוֹתוֹ וְהִבִּיאֶיהוּ.

3

אֶךְ אִם אֵין לָךְ חוּט הַשָּׁנִי  
דְּבִרֵי שְׁלוֹם אֶל חֲתָנִי;  
מָה תִּגִּידִי לוֹ? הַגִּידִי,  
נִפְשִׁי יוֹצֵאת אֶל יְדִידִי.

4

לֵילָה, בְּקֶר וְעֶרְבִים  
אֲשָׂא עֵינִי אֶל הָעֵבִים.  
עֵבִים זָכִים, הַעֲדִין  
דּוֹדִי בְּחִיר-לְבָבִי אֵין?

A maiden awaits with longing the appearance of her mate. Will he never come? She implores the golden-winged bird resting in the branches of the date tree, to seek him out, to bind him with a scarlet thread, to lead him to her—to tell him that her soul goes out to her lover!

# LI-BI M'NA-BE

Allegretto

mf

mf

Li - bi m'na - be a - viv maz' - hir ra - a -

rit.

nan po - re - ach od te - rem ba kis' mo vas' - mo k' -

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# LI-BI M'NA-BE—Continued

a tempo

var ve-red a - le po - te - ach od te-rem ba kis'-mo vas'-

rit. a tempo

mo k' - var ve-red a - le po - te - ach

לְבִי מְנַבֵּא אֲבִיב מְזֹהֵר,	נִפְשֵׁי הַזֶּה, חוֹלְמָה הַזֶּה	כְּרוּבִיָּה, רִיבֵד שְׁלִי
רַעְנֵן פּוֹרֵחַ;	חֵלֹם כָּל כֶּף נִשְׁגֵּב;	מֶה נִחְמָדָה הִיא כֹה,
עוֹד טָרֵם בָּא קִסְמוֹ בְּשִׁמוֹ	הַנִּים נִמְתַּח וּרְעָדָה תָּךְ	מְעִינִיָּה נִיו זוֹלָף
כִּבְר וְרֵד עָלֶי פּוֹתַח.	כְּרוּבִיָּה עַל הָעוֹגֵב.	גֵּל חֲזִיָּה עֲדָנָה שׁוֹטֵף.

Spring has ever been a source of inspiration—and under the influence of its beauty, youth, in love, here pours forth a joyous song of delight and admiration of his beloved.



# P'RACHIM

Cantabile

*mf* P' - ra -

*f* *rit.* *p*

chim lik'- tof li e - tse u - va - p'ra-

*dolce*

chim es li - bi er - pe va -

# P'RACHIM—Continued

ani ra - kah va - sha - nim e -

tse le - e - sof sho - sha - nim.

*f* *rall.*

## פְּרָחִים

פְּרָחִים לְקָטוֹף לִי אֵצֶא  
 וּבְפְרָחִים אֶת לְבִי אֶרְפֵּא  
 וְאֲנִי רִכָּה בְּשָׁנִים  
 אֵצֶא לְאֶסּוֹף שׁוֹשָׁנִים.

רַחֵם הַבְּחוּר לֹא יֵדַע  
תָּמִיד מְדַבֵּר עַל אֶהְבָּה  
וְאֵי כָל כֶּךָ תִּמָּה  
הֵבֵן אֶת כָּל זֹאת לֹא אוֹכֵל.

„אֶהְבִּי“! יֹאמֶר בְּחוּרִי  
וּמְדַטֵּף וּמְנִשֵּׁק אֶת מִצְחִי  
וּבִנְשִׁיקָה לִי גִלָּה  
עֲנֵן יָרַח כֶּסֶה.

שֵׁם בְּעֵמֶק מִפֶּל מִים נוֹפֵל  
שֵׁם בְּעֵמֶק אֶתִּי הוּא טִיֵּל  
שֵׁם בְּמָקוֹם הַמִּפֶּל  
שֵׁם אֶת לְבִי הוּא גּוֹל.

A young girl, experiencing her first contact with love, seeks relief from the turmoil and unrest in her heart. She finds healing in the soothing fragrance of the flowers which she gathers in the field.



# RA-I-THI-HA

Andante

The piano introduction consists of two staves in C major, 4/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante' and the dynamics are 'p leg.' (piano, legato).

This system contains the vocal entry and the first system of piano accompaniment. The vocal line begins with a rest followed by the lyrics 'Ra - i - thi - ha b'-eth she-'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melody in the right hand. Dynamics include 'mf' (mezzo-forte) and 'f' (forte).

This system continues the vocal and piano parts. The vocal line sings 'hal' - chah b' - eth she - hal' - cha lish' - ob ma - yim'. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The system concludes with a final chord in the piano part.



# RA-I-THI-HA—Continued

*ff* *rit.* *marcato* *a tempo* *mf*

min ha - ma - - yan "i - u - al - lah!" min ha - ma - - yan' m - -

*ff* *p*

m - - - m - - - m - - - m - - -

*leg.* *mf* *p*

**Fine**

m - - - m - - -

chib-bak -  
ni-shak -  
be-rach -  
shi-lach. **Fine**

*mf* *p*

75

## רֵאִיתִיהָ

רֵאִיתִיהָ... בְּעֵת שֶׁלָּכָה,  
בְּעֵת שֶׁלָּכָה לְשֹׂאב מַיִם  
מִן הַמַּעֵין,  
„אֵי אוֹאֵלָה!“  
מִן הַמַּעֵין!.....

חֲבִיקְתִּיהָ... בעת..

נִשְׁקְתִּיהָ... בעת..

בִּרְכָתִיהָ... בעת..

שִׁלְחִתִּיהָ... בעת..

A member of the male sex reviews the simple stages of his latest affaire de coeur.

He saw her when she came to draw water from the well . . . . . He embraced her, kissed her, blessed her—dismissed her!

Finis.



## YESH LI GAN

Con espress



*p*

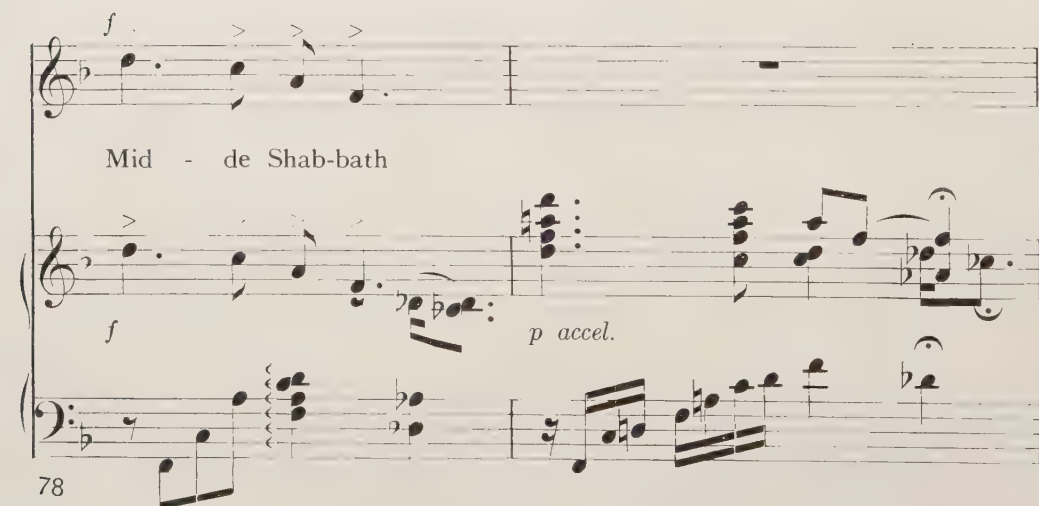
*mf*



Yesh li gan ub' - er yesh li va - ale b'e - ri ta - lui d'li

*p*

*f*



Mid - de Shab-bath

*f* *p accel.*

# YESH LI GAN—Continued

*f a tempo*

ba mach' - ma - di

*f a tempo* *p accel.*

*f a tempo*

ma - yim zak - kim yesht mi - ka - di.

*mf a tempo* *p*

יֵשׁ לִי גֵן

ח. נ. ביאליק

יֵשׁ לִי גֵן וּבְאֵר יֵשׁ לִי,  
וְעָלִי בְּאֵרִי תֵּלוּי דָּלִי:  
מִדֵּי שֶׁבֶת בָּא מִחֲמַדִּי,  
מִיָּמִם וְכִּיִּם יֵשֶׁת מִכִּדִּי.

כָּל הָעוֹלָם יֵשֶׁן—הֵם!  
גַּם תַּפּוּיֹת וְאַגָּז;



אָמִי נָמָה, נִרְדָּם אָבִי,  
עֲרִים רַק אָנִי וּלְבָבִי.

וְהִדְלִי כָל־בְּבִי עֵר,  
נוֹטָף פֹּה אֶל פִּי הַבָּאֵר.  
נוֹטָף פֹּה וְנוֹטָף בְּדֹלֶחַ:  
דוֹדֵי הוֹלֵךְ, דוֹדֵי הוֹלֵךְ...

הֵס, בְּגֹן נִנְדָּעוּע נוֹף—  
דוֹדֵי בָּא אִם פֶּרֶכֶס עוֹף!...  
דוֹדֵי, דוֹדֵי! חוּשׁ מִחֲמַדִּי,  
אֵין בְּחֹצֵר אִישׁ מִקְבְּדִי...

אֶל הַשֶּׁקֶת נִשָּׁב אָט,  
רֹאשׁ אֶל כְּתֵף, יָד אֶל יָד:  
אֶחָד חִידוֹת לָךְ: מִדּוּעַ  
רֵץ הַכֹּד אֶל הַמְּבוּעַ?

וּמִדּוּעַ, הַגִּד־לִי  
יִבֶךְ בְּחֹשָׁאִי, יִבֶךְ הִדְלִי—  
טִיף, טִיף, טִיף—וְכֹה בְּלִי הָרָף  
מִן הָעָרֵב עַד הָעָרֵב?

וּמֵאַיִן בָּא הַכָּאֵב  
כְּתוּלַעַת אֶל הַלֵּב?—  
הוּא, הָאֲמַת שְׁמָעָה אָמִי,  
כִּי לְבָבָהּ סָר מֵעַמִּי?...

All the world sleeps. . . . . A maiden sits beside the well in her garden—  
a spot replete with sweet and happy memories. Why then is she sad?  
Her lover approaches. The bucket drips depressingly, mournfully. . . . .  
Foreboding. Has she lost him?



# Y'FE-FI-YAH

*Allegretto*

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves. The right hand starts with a half note F#4, followed by a quarter note G#4, and then a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

*mf*

Ei - na - yich zug yo - nim

The first system of the vocal melody is on a single staff. It begins with a whole rest, followed by a half note G#4, a quarter note A#4, and a half note B5. The piano accompaniment consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Dynamics include *mf* and *sf*.

ul' - cha - ya - yich sho - sha - nim

The second system of the vocal melody is on a single staff. It begins with a half note G#4, a quarter note A#4, and a half note B5. The piano accompaniment consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

# Y'FE-FI-YAH—Continued

Refrain

Hoy hoy y' - fe - fi - yah bath ha - rim g' -

li - li - yah li - li - yah

*sf* *mf* *sf*

יְפִי־פִיָּה

1

עֵינֶיךָ זֶה יוֹנִים,  
וְלִחְיֶיךָ שׁוֹשָׁנִים.

מקהלה

הוֹי הוֹי יָפָה פִּיָּה,  
בַּת הָרִים גְּלִילָיָה.

2

תִּנִּי יָדְךָ לְתוֹךְ יָדַי,  
אֲנִי שְׁלָךְ וְאַתָּה שְׁלִי.

מקהלה

3

מָה לִּי אָב וּמָה לִּי אִם,  
בְּלִעְדֶּיךָ לִבִּי שָׁמָם.

מקהלה

A Jewish youth woos his loved one—a beauty, a daughter of the Galilee hills. In song he extolls her eyes, like doves; her lips, like roses! What are father and mother to him? Without *her* he is desolate!





# ATAH HU HAY-YO-DE-A

Lento

The piano introduction consists of two staves. The right hand features a series of chords with accents, while the left hand plays a simple eighth-note bass line. The tempo is marked 'Lento' and the dynamics are 'p' (piano).

The first system of the vocal melody is written on a single staff. The lyrics are 'Ri - va - voth ko - cha - vim ei - ze - hu'. The piano accompaniment is shown below the vocal staff, with the right hand playing chords and the left hand playing a bass line. The dynamics are 'mf' (mezzo-forte) for the vocal and 'p' (piano) for the piano.

The second system of the vocal melody is written on a single staff. The lyrics are 'ko-cha-vi Ba - chu - rim mah ra - bim ei - zeh hu b\''. The piano accompaniment is shown below the vocal staff, with the right hand playing chords and the left hand playing a bass line. The dynamics are 'f' (forte) for the vocal and 'f' (forte) for the piano.

# ATAH HU HAY-YO-DE-A—Continued

chir l' - va - vi ken ken a - tah hu hay - yo -

de - - a ken ken ken ken a -

tah li - bi ko - re - a, ken ken.

## אתה הוא הידע!

במחי שאלה	רבות כוכבים,
ומי יפתרנה,	אינהו כוכבי,
בלבבי להבה	בחורים מה רבים
ומי יכבנה?	אינה הוא בחיר לבבי?
כן, כן...	

כן, כן,  
אתה הוא הידע,  
כן, כן, כן, כן;  
אתה לבי קורע, כן, כן!

במשמלה בחור יש,	במורד מעין נר,
שם לבי החל לקדח;	יום ולילה מפכה,
מי הדליק בי האש,	מה הומה, מהו שח,
מי הצית המח?	את גורל מי הוא מבכה?
כן, כן...	כן, כן...

A starry sky. A maiden gazes upward, questioning. Which will be her star? In her heart, a scorching flame! Who will quench it?

In a tree nursery she saw a young man .....

From the valley comes the sad murmur of a spring. Why does it sob? Whose fate does it mourn?







# ANI MA-AMIN

*Cantabile*

*p*

Sach'-ki sach'-ki al hach'-lo-moth,

*ff* *3* *rit.* *p* *mf*

zu a - ni ha - cho - lem sach, sa - cha - ki ki

*mf* *p* *f*

va - a - dam a - amin ki o - den - ni ma-amin bach,

*3* *mf* *p*

# ANI MA-AMIN—Continued

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a forte (f) dynamic and a melodic line with eighth and sixteenth notes. There are accents and a triplet of eighth notes. The piano accompaniment consists of two staves, treble and bass, with a forte (f) dynamic. The piano part features chords and moving lines in both hands, with some triplets. The lyrics are written below the voice staff.

sa - cha - ki ki va - a - dam a - amin ki o - den - ni ma - amin bach.

## אני מאמין

אָאָמינֶה גַם בְּעֵתִיד,  
אָף אַם יִרְחַק זֶה הַיּוֹם,  
אָךְ בֹּא יְבוֹא—יִשְׁאוּ שְׁלוֹם  
אֶז וּבִרְכָּה לְאֵם מְלָאָם.

יָשׁוּב יִפְרַח אֶז גַּם עַמִּי,  
וּבְאֶרֶץ יְקוֹם דּוֹר,  
בְּרִנָּה כְּבָלָיו יוֹסֵר מִנוּ,  
עֵין בְּעֵין יִרְאֶה אוֹר.

שְׁחָקִי, שְׁחָקִי עַל הַחֲלוּמוֹת,  
זוֹ אֲנִי הַחֵלֶם שָׁח,  
שְׁחָקִי, כִּי בְּאֶדָם אֲאָמִין,  
כִּי עוֹדֵנִי מֵאָמִין בָּךְ.

כִּי עוֹד נַפְשִׁי דְרוֹר שְׁאֶפֶת—  
לֹא מִכְרָתִיהָ לְעַגְלָ פֶּז,  
כִּי עוֹד אֲאָמִין גַּם בְּאֶדָם,  
גַּם בְּרוּחוֹ, רוּחַ עוֹז.

A dreamer dreams—and the world laughs!  
He sees a vision ..... peace among the nations—the redemption of  
man ..... his people freed of their shackles ..... the rising up in  
the land of his fathers of a strong new generation ..... Enlightenment!  
A dreamer dreams—and the world laughs!

# ACHOTHI

Moderato

Yald-dah n'i-mah, chachmath lev  
u - vil' - va - vi' ma - on tov

Fine *cresc.*

hi a - cho - thi chan - nah sham-mah te - shev lel va - yom,  
lak-chah lah hak - ktan - nah.

*dimin.*

*cresc.*

gar - shah lo u - cha - - lah; uv' - chal sha - ah

# ACHOTHI—Continued

*dimin.* D. S. al Fine

tar - chiv m'-kom bei - thah she - ga - za - - lah.

*dimin.* D. S. al Fine

## אחותי

יְלֵדָה נְעִימָה, חֲכַמְתִּי לֵב  
הִיא אַחוֹתִי חֲנָה,  
וּבְלִבִּי מְעוֹן טוֹב  
לָקַחְתָּ לָּהּ הַקִּטְנָה.

חֲנָה עָנְתָה לִי בְצַחֲקִי;	שָׁמָּה תִּשָּׁב לַיִל וַיּוֹם,
„אַחִי, לָךְ הִצְדָּקָה,	גִּרְשָׁה לֹא אוֹכְלָה:
אֵךְ מָה אַעֲשֶׂה? בִּיֶּסֶי רֶק־	וּבְכָל שָׁעָה תִּרְחִיב מְקוֹמִי
אַשְׁלֵם לָךְ בְּנִשְׁקָה!" ילדה	בֵּיתָה שְׁגוּלָה. — ילדה
„וְאִם לָךְ, אַחִי, נִשְׁיָקֶת פִּי	חֲנָה, אֶת תְּגוּרֵי פֹה
לֹא בְּמֵאֵד יִקְרָה,	הֵן זֶה עֵת כְּבִירָה—
בְּכָל לֵב תִּמְיֵד נְכוּנָה אֲנִי	אֲמַרִי נָא, מִדּוּעַ לֹא
לָקַבְלָהּ בַּחֲזָרָה!" ילדה	תִּשְׁלְמִי לִי שְׂכַר־דִּירָה? ילדה

Sweet little Hannah has stolen her way into her brother's heart. She dwells there night and day. Moreover, the space which she occupies is constantly growing in area — — — Ought he not to exact a payment of rent? She has no money, however, and offers him a kiss as compensation. Should he deem it insufficient, he may return it, says she!

# NUMAH FE-RACH

Andante Cantabile

*mf*

Nu - mah fe - rach b'ni ma-chamad-di

ar - s'cha ki a - ni - a Me - cha - ye - cha

ha - a - thi - dim si - choth lach a - bi - a.

## נוֹמָה פֶּרַח

נוֹמָה פֶּרַח, בְּנִי מִחֲמַדִּי,  
עֲרֹשֶׁךָ כִּי אָנִיעַ,  
מִחֲיִיךָ הַעֲתִידִים  
שִׁיחוֹת לְךָ אֲבִיעַ.

רֹאשִׁית אָגִיד לְךָ, מִחֲמַדִּי,  
עֲבָרִי כִּי הִנֵּךְ,  
שִׁמְךָ יַעֲדִיד לְךָ "יִשְׂרָאֵל"  
גִּזַּע מִחֲצַבְתֶּךָ...

בְּאֲנָשִׁים עֵת תִּצָּאָה  
לֹא מִבְּנֵי עַמּוֹ  
אֶל תְּכַלֵּם אִם לַחֲרָפוֹת  
שִׁמְךָ אֹז יִתְנוּ.

תָּמִיד תִּזְכֹּר כִּי עוֹד לָנוּ  
אֶרֶץ בְּמִרְחָקִים,  
כִּי אֵלֶיךָ כָּל אִישׁ עֲבָרִי  
יַעֲרַג מִמַּעַמְקִים.

טָרֵם תִּדַּע עָמֶל, דָּאָגָה,  
תַּעֲרֹב לְךָ הַתְּנוּמָה,  
רַב לִי הִגֵּד לְךָ עֲתִידוֹת  
נוֹמָה, נוֹמָה, נוֹמָה!...

A Hebrew mother gently rocks her child to sleep. Into his tiny ears she pours her hopes—that he will be a true Jew, proud of his name, glorying in his heritage!



# HAM-MA-SHI-ACH

Moderato

The piano introduction consists of two staves in 2/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "La - ri - sho-nah ya - vo e - liy - ya - hu". The dynamic marking *mf* is above the first measure, and *f* is below the piano accompaniment in the third measure.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "zeh han - na - vi sh' - li - ach el ya - vo yith - ka t'". The dynamic marking *f* is below the piano accompaniment in the third measure.

# HAM-MA-SHI-ACH—Continued

ki - ah g' - do - lah hin - neh ho - lech hag - go - el

cresc. dimin.

ham - ma - shi - ach hin - neh va he - dad, he - dad hin - neh va

p f

ham - ma - shi - ach hin - neh va he - dad he - dad hin - neh va

rit.

## הַמְּשִׁיחַ

לְרֹאשׁוֹנָה יָבֹא אֵלֵיהוּ,  
זֶה הַנָּבִיא שְׁלִיחַ אֵל,  
יָבֹא יִתְקַע תְּקִיעָה גְדוֹלָה  
הֵנָּה הוֹלֵךְ הַגּוֹאֵל,  
הַמְּשִׁיחַ הֵנָּה בָּא,  
הַיָּדָד, הַיָּדָד, הֵנָּה בָּא.

לְכַשְׁיוֹפִיעַ הַמְּשִׁיחַ  
יָבֹא רְכוּב עַל הַחֲמֹר,  
זָקֵן וְטָף יַחְדָּיו נִקְוָמָה  
וְנִלְךְ אַחֲרָיו בְּשִׁיר הַדְּרֹר.

הַמְּשִׁיחַ הֵנָּה בָּא...

יֹשְׁבֵי תֵבֵל כָּלֶם יִתְמָהוּ,  
תְּהִלּוּכָה רַבְתִּי עִם!  
וְאָנוּ כֹה נָשִׁיר נִלְכָּה  
עַד בֹּאֵנוּ אֶל הַיָּם.

הַמְּשִׁיחַ הֵנָּה בָּא...

רָחֵב אֵין קֶץ זֶה יָם הַתְּכֵלֶת  
מִרְתִּיחַ גֵּל כְּשִׂיא הָהָר,  
גְּדוֹל חֶרֶב עָלָיו נֹט נֶשֶׁר  
לֹא עֵץ—בְּרוֹזל נֶשֶׁר נֹט.

הַמְּשִׁיחַ הֵנָּה בָּא...

שִׁמְעוּ שִׁמְעוּ, תְּמָהוּ תְּמָהוּ!  
הַנֶּשֶׁר נֹט יַחְזֹק מִצָּר.  
חֲזָקוּ אִמְצוּ, אֵל פֶּחַד, מֶרֶךְ.  
בְּקוֹל רִנָּה עָלָיו נַעֲבֹר.

הַמְּשִׁיחַ הֵנָּה בָּא...

The blaring tones of a bugle. Elijah calls the glorious tidings to his people—  
“The Messiah! The Messiah is approaching!”

Surging masses cease their labors, a song of freedom on their lips! “On to the promised land!” They cross the seething waves of the sea on a \*paper bridge, following the revered figure. “On to the promised land! The Messiah has come to redeem his people!”

\*[Based on an ancient legend, this song mentions a paper bridge which is usually construed as referring to the Torah].

# DA-YE-NU

Tempo di Marzia  
Vivace

Piano introduction in D major, 2/4 time. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note bass line. Dynamics include *ff* (fortissimo) and *f* (forte). The piece concludes with a final chord in the right hand.

First vocal entry. The vocal line consists of two phrases: "Da - da- ye - nu" and "da - da - ye - nu". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *cresc.* (crescendo) marking is present in the piano part.

Second vocal entry. The vocal line consists of three phrases: "da - da - ye - nu", "da - ye - nu", and "da-ye - nu". The piano accompaniment continues with a steady eighth-note bass line and chords. The piece concludes with a final chord in the right hand.

## DA-YE-NU—Continued

da - da - ye - nu      da - da - ye - nu

da - da - ye nu      da - ye - nu da - ye - nu

*ff* Fine

I - lu na - than na - than la - nu na - than la - nu eth ha - to - rah

*f* Fine

## DA-YE-NU—Continued

to - rah to - vah to - rah to - vah da - ye - nu  
D. S. al Fine

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The piano part features chords and single notes, with some measures marked with accents (>). The piece concludes with the instruction 'D. S. al Fine'.

דיינו

אלו נָתַן, נָתַן לָנוּ  
נָתַן לָנוּ אֶת הַתּוֹרָה  
תּוֹרָה טוֹבָה, תּוֹרָה טוֹבָה  
דיינו

ד-דיינו, ד-דיינו, ד-דיינו, ד-דיינו.  
ד-דיינו, ד-דיינו, ד-דיינו, ד-דיינו.

The people of the Book express their joy in the glorious heritage which is theirs.

"Had God done nothing for us but give us the good Torah, it would have been sufficient!" they gratefully exclaim, as did their forefathers generations ago.

[Based upon an extract from the Haggadah, which is recited on Passover.]





# YIS-MACH MO-SHE

Moderato

*mf*

*mf*

Yismach Mo-she b'- ma - t'-nath yis-mach Mo-she b' - ma - t'-nath

*ff*

Fine

yis-mach Mo-she b'- ma - t'-nath b'-mat-nath chel - ko.

*ff*

Fine

# YIS-MACH MO-SHE—Continued

Recitative

Kei - tsad ka - ra - tha lo kei - tsad ka - ra - tha lo

*con espressione*

ki e - ved ne-eman ka - ra - tha lo kei-tsad ka - ra - tha lo

D. S. al Fine

kei-tsad ka - ra - tha lo ki e - ved ne-eman ka - ra - tha lo.

D. S. al Fine

## ישמח משה

ישמח משה במתנת חלקו,

ביצד קראת לו, ביצד קראת לו?  
כי עבד נאמן קראת לו.

ישמח משה

ומה נתת לו, ומה נתת לו?  
כליל תפארת בראשו נתת לו.

ישמח משה

איפה עמד לפניך, איפה עמד לפניך?  
בעמדו לפניך על הר סיני.

ישמח משה

ומה הוריד בידו, ומה הוריד בידו?  
ושני לוחות אבנים הוריד בידו.

ישמח משה

ומה כתוב בהם, ומה כתוב בהם?  
וכתוב בהם שמירת שבת.

ישמח משה

A song about the great leader, Moses, built upon an extract from the Sabbath morning service. He indeed had reason to rejoice in his portion, for his was the great privilege of bringing from Sinai the divine behest of Sabbath observance.



# HA-Y'-THAH TS'I-RAH

Allegro

*mf*

*mf* >

Hay'-thah ts'i - rah bak - kin - ne - reth a - sher ba - ga -

*p* *mf*

lil kal hay - yom hi sha - rah shir

*sfz* *sfz* *sfz*

# HA-Y'-THAH TS'I-RAH—Continued

ched - vah va - gil kal hay' - yom hay' - thah sha -

*f*

*mf*

*f*

rah shir e - chad hi rak yad' - ah ki kal hay - yom hi

*f*

*f*

*f*

sha - rah shir ched - vah va - gil.

*f*

*mf*

## הִיתָה צְעִירָה

הִיתָה צְעִירָה בְּכַנְרֶת  
אֲשֶׁר בְּגִלִּיל  
כָּל הַיּוֹם הִיא שָׂרָה שִׁיר חֲדָנָה  
וְגִיל

כָּל הַיּוֹם הִיתָה שָׂרָה  
שִׁיר אֶחָד הִיא רַק יִדְעָה  
כִּי  
כָּל הַיּוֹם הִיא שָׂרָה שִׁיר חֲדָנָה  
וְגִיל

A fitting subject for a song is this maiden of Kinnereth. She sings all day.  
There is but one song that she knows—a song of cheer, of joy, of gladness!





# DIM-OTH TO-CHEN

Moderato

Con espressione

Hoi chal - fu

*mf* *rit.*

sha - nim, k' - tsel a - na - nim, me - az et -

cha - nah yom l' - yom v' - o - fan - nim

108

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first system shows the vocal line starting with a whole note rest, followed by a half note 'Hoi' and a quarter note 'chal - fu'. The piano accompaniment consists of a series of chords in the right hand and a single note in the left hand. The second system continues the vocal line with 'sha - nim, k' - tsel a - na - nim, me - az et -'. The piano accompaniment features a more active melody in the right hand, marked 'mf' and 'rit.'. The third system shows the vocal line with 'cha - nah yom l' - yom v' - o - fan - nim'. The piano accompaniment continues with a similar pattern of chords and a single note in the left hand. The page number '108' is at the bottom left.

# DIM-OTH TO-CHEN—Continued

The musical score is written for voice and piano. The key signature has one sharp (F#). The first system contains two staves. The voice staff has the lyrics: sa - bu uz' - man-nim ra - bu v' - o - la - mi. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. The second system also has two staves. The voice staff has the lyrics: gaz k' - mo cha - lom gaz k' - mo cha - lom, followed by 'Fine'. The piano accompaniment continues with chords and a bass line, ending with 'Fine'.

## דמעות טוֹחַן

הוּי חֶלְפוֹ שָׁנִים, כְּצֵל עָנָנִים, מֵאֲזֹ אֶטְחָנָה יוֹם לְיוֹם;  
וְאוֹפְנִים סָבוּ, וְזִמְנִים רַבּוּ, וְעוֹלָמִי גֹז כְּמוֹ חִלּוֹם.

כִּי אֶשֶׁב חֲפָשִׁי, יֵשׁ אֶשְׁאֵל נַפְשִׁי: הֲהִיָּה רָגַע אֲשֶׁר לִי?  
וְאוֹפְנִים סָבוּ, וְזִמְנִים רַבּוּ, וּמַעֲנָה טָרָם בָּא בְּעַדִּי.

אי אשתי, ילדי, אי כל מחמדי, לאן נעלמתם חד אַל חד?  
ואופנים סבו, וזמנים רבו, ואני עם אבלי פה לבד.

גם שכני קמו, ועלי זממו, לגרשני עתה מן הכפר;  
ואופנים סבו, וזמנים רבו, ואני פה חדר, נוֹגֶה מַר,

אוי, אנה אלך, יהודי חלך, מי יחמל יתן מחסה לי?  
ואופנים סבו, וזמנים רבו, וכבר המות שוכן בי.

The wheels of the mill turn round and round — — — They murmur mournfully the theme of the miller's sad existence, the despair and hopelessness of his life. A lonely man—wife, dead—children, gone—neighbors with nothing but hate for this Jew of the Galuth! Whither can he flee for refuge? Despair. There is no escape!

The wheels turn relentlessly round and round — — —





SACRED SONGS

שירי קדש

# TSUR MISH-SHEL-LO

Moderato

*mf*

Tsur mishshel-lo a - chal'-nu

ba - ra - chu e - mu - nay sa - va - nu v' - ho - thar - nu

kid' - var a - do - nay Tsur mishshel - lo a - chal'-nu

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# TSUR MISH-SHEL-LO—Continued

ba - ra - chu e - mu-nay sa - va - nu v' - ho - thar - nu

Recit.

FINE VOICE I II

kid'-var a - do - nay Haz - zan eth o - la - mo ro -

FINE

I II

e - nu a - vi - nu a - chal - nu eth lach'-mo v' -



# TSUR MISH-SHEL-LO—Continued

I

ye - no sha - thi - nu al ken no - deh lish' - mo

II Together

un - ha - la - lo b' - fi - nu a -

D. S. al Fine

mar - nu v' - a - ni - nu en ka - dosh ka - do - nay.

D.S. Al Fine

## צור משלו

צור משלו אכלנו, ברכו אמוני.  
שבחנו והותרנו כדבר יהוה.

הִנֵּן אֶת עוֹלָמוֹ, רוּעֵנוּ אֲבִינוּ,  
אָכַלְנוּ אֶת לֶחֶמוֹ, וַיֵּינוּ שְׁתִּינוּ,  
עַל כֵּן נִוְדָה לְשִׁמוֹ, וְנִהְלָלוּ בְּפִינוּ,  
אֲמַרְנוּ וְעָנִינוּ, אֵין קָדוֹשׁ כִּי!

צור.

בְּשִׁיר וְקוֹל תּוֹדָה, נִבְרַךְ לֵאלֹהֵינוּ,  
עַל אֶרֶץ חֲמֻדָּה טוֹבָה, שֶׁהִנְחִיל לְאַבּוֹתֵינוּ.  
מִזֶּוֹן וְצִדָּה הִשְׁבִּיעַ לְנַפְשֵׁנוּ,  
חֲסִדּוֹ גָּבַר עָלֵינוּ, וְאַמֶּת יֵי!

צור.

רַחֵם בְּחֶסֶדְךָ, עַל עַמְּךָ צוּרְנוּ,  
עַל צִיּוֹן מְשֻׁכָּן כְּבוֹדְךָ, וְבוֹל בֵּית תַּפְאָרְתֵנוּ,  
בֶּן דָּוִד עֲבָדְךָ, יָבֹא וַיַּגְאֲלֵנוּ,  
רוּחַ אֲפִינוּ מְשִׁיחַ יֵי.

צור.

יְבֹנֶה הַמִּקְדָּשׁ, עִיר צִיּוֹן תְּמִלָּא,  
וְשֵׁם נָשִׁיר שִׁיר חֲדָשׁ, וּבִרְנָנָה נַעֲלָה,  
הֶרְחַמֵּן הַנִּקְדָּשׁ, יִתְבָּרַךְ וַיִּתְעַלָּה,  
עַל כּוֹס יַיִן מְלָא, כְּבִרְכַּת יֵי.

צור.

One of the group of songs commonly designated as "Z'miroth", and sung in the Jewish home at the Friday evening meal. The Jew gives thanks to God for the peace of the Sabbath and the blessings of home and plenty. He prays for the coming of the Messiah, the speedy return of Israel to Zion, the restoration of the Temple!

# UV'YOM HASH-SHAB-BATH

Moderato

*mf*

U - v' - yom uv' - yom

*p* *mf*

hash - shab - bath ha - ha - ha hash - shab - bath sh' -

*f*

nei ch' - va - sim sh' - nei ch' - va - sim b' - nei sha-nah t' -

# UV'YOM HASH-SHAB-BATH—Continued

mi - mim u - v' - mi - mim u - sh' - nei es - ro - nim

so - leth min - chah b' - lu - lah vash - she - men u - sh' -

nei es - ro - nim so - leth min' - chah min -

# UV'YOM HASH-SHAB-BATH—Continued

*mf*

chah b'lu - lah vash - she - men v' - nis - ko

*mf*

*accel.*

o - lath shab - bath b' - shab - ba - to al

*accel.*

1 *rit.* 2

o - lath ha - ta - mid v' - nis - kah nis - kah.

1 *rit.* 2

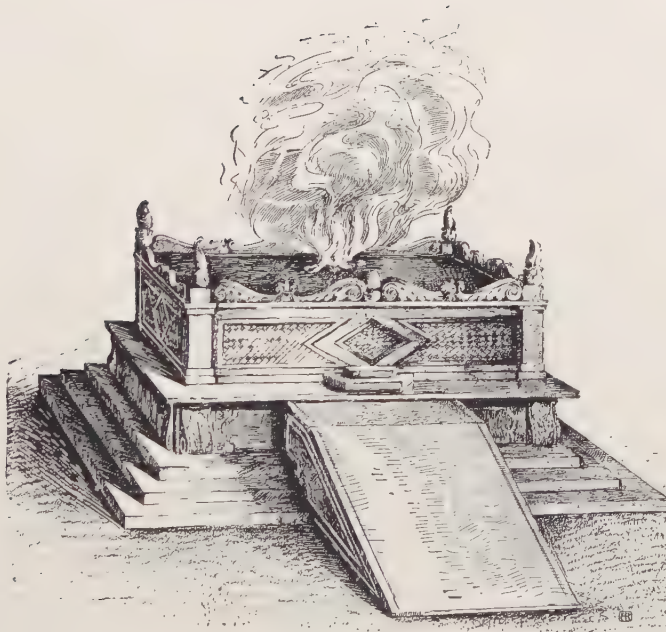
## וּבְיוֹם הַשַּׁבָּת

וּבְיוֹם הַשַּׁבָּת, שְׁנֵי כִבְשִׁים בְּנֵי שָׁנָה תְּמִימִם, וּשְׁנֵי עֶשְׂרִינִים  
סֵלֶת מִנְחָה בְּלוּלָה בְּשֶׁמֶן וְנֹסֶכּוֹ, עֹלֹת שַׁבָּת בְּשַׁבָּתוֹ, עַל עֹלֹת  
הַתִּמְד וְנֹסֶכָה.

A description of the ancient sacrifices offered on the Sabbath in the days of the Temple.

(An extract from the Sabbath Morning Service.)

(Numbers xxviii, 9, 10)





# YIS-M'CHU

Moderato

*mf*

Yis - - m'-chu v' -

ma - l' - chu - th' - cha shom - rei shom - rei shom - rei shab-bath

*ff* *mf*

v'kor - ei o - neg shab-bath Yis - - m'-chu v' -

# YIS-M'CHU—Continued

ma - I' chu - th' - cha shom - rei shom - rei shom - rei shab - bath

Recit. v'kor - ei o - neg shab - bath. Am m' -

Fine Recit. Fine

kad - d' - shei sh' - vi - i shab - bath am m' -

# YIS-M'CHU—Continued

D. S. al Fine

kad - d' - shei sh' - vi - - i sha bath

D. S. al Fine

## ישמחו

ישמחו במלכותך שומרי שבת וקוראי עונג. עם מקדשי  
שביעי כלם ישבעו ויתענגו מטובך. והשביעי רצית בו  
וקדשתו. תמדת ימים אותו קראת וזכר למעשה בראשית.

A prayer in which the Jew expresses his joy in the Sabbath, and its attendant blessings.

(An extract from the Sabbath Morning Service).



# V'TA-HER LI-BE-NU

Andante

*p*

Kad - she - nu b'mits - vo-the - cha  
Sab' - e - nu mit - tu - ve - cha

b'mits - vo - the - cha v'then v' - then chel - ke - nu b' -  
mit - tu - ve - cha v'-sam-mche-nu v'-sam-mche-nu bi -

Allegro *mf*

tho - ra - the - cha v' - ta - her li - be - nu v' -  
shu - a - the - cha

# V'TA-HER LI-BE-NU—Continued

ta - her li - be - nu v' - ta - her li - be - nu l'avd-d'-cha be - e - meth v' -

l'avd-d'-cha be'emeth. v' han - chi - le - nu a - do - noy e - lo - he - nu b' -  
nu - chu vah yis - ra - el v' -

a - ha - vah uv' - ra - tson Shab-bath kad - she - cha  
ya - - nu - chu vah yis - ra - el m'kad-she sh' - me - cha



# V'TA-HER LI-BE-NU—Continued

D. S. Al Fine

Shab-bath kad - she - cha      Shab-bath kad - she - cha.      v'ya -  
 m'kad'-she sh' - me - cha      m'kad'-she sh' - me - cha.      v' -

D. S. al Fine

## וְטַהַר לִבֵּנוּ

קִדְּשָׁנוּ בְּמִצְוֹתֶיךָ, וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ.  
 שְׂבַעְנוּ מְטוֹבָךָ, וְשִׂמְחָנוּ בִּישׁוּעָתֶךָ.  
 וְטַהַר לִבֵּנוּ לְעִבְדֶּךָ בְּאֵמֶת,  
 וְהִנְחֵלֵנוּ יְיָ אֱלֹהֵינוּ  
 בְּאַהֲבָה וּבְרָצוֹן שְׁבֵת קִדְּשֶׁךָ.  
 וַיְנוּחוּ בָּהּ יִשְׂרָאֵל מִקִּדְּשֵׁי שָׁמָיִם.

The Jew prays for the continued blessing of the Sabbath, and for a pure heart, that he may serve his God in truth.

(An extract from the Sabbath Morning Service.)





# YOM ZEH M'CHUBAD

Animato

*mf*

Yom zeh m' - chu-bad

*mf* *f* *mf*

mi - kal ya - mim ki vo sha - vath tsur o - la - mim

*p*

tsur o - la-mim she - sheth ya - mim ta'a-seh m'lachte - cha

Fine

Fine

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The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Animato'. The score is divided into three systems. The first system begins with a vocal line and a piano accompaniment. The piano part has dynamic markings of *mf*, *f*, and *mf*. The second system continues the vocal and piano lines. The third system concludes with a vocal line and piano accompaniment, marked with *p* and 'Fine'.

# YOM ZEH M'CHUBAD—Continued

*f*  
v' - yom hashsh'vi - i le - lo - he - cha shab-bath lo tha'a-seh

*f*  
vo m' - la - chah Ki chol a - sah she-sheth ya - mim.  
D. S. al Fine

## יום זה מְכוּבָּד

יום זה מְכוּבָּד מְכָל יָמִים.

כי בו שְׁבַת צוּר עוֹלָמִים:

שֶׁשֶׁת יָמִים תַּעֲשֶׂה מְלָאכָתָךְ. ראשון הוא לְמַקְרָאֵי קוֹדֶשׁ.  
וְיוֹם הַשְּׁבִיעִי לֹאֱלֹהֶיךָ. יום שְׁבַתוֹן יום שְׁבַת קוֹדֶשׁ.  
שְׁבַת לֹא תַעֲשֶׂה בוֹ מְלָאכָה. עַל כֵּן כָּל אִישׁ בֵּינֵנו יִקְדֹּשׁ.  
כִּי כָל עֲשֵׂה שֶׁשֶׁת יָמִים. עַל שְׁתֵּי לֶחֶם יִבְצְעוּ תְּמִימִים.

Another of the group of "Z'miroth," this song is heard at the noonday meal on the Sabbath in Jewish homes.

# BARUCH EL ELYON

Moderato Con espressione

*mf*

*mf*

Ba - ruch el el' - yon asher na-than m' - nu - chah  
v'hu yid-rosh l' - tsi - yon ir ha - ni - da - chah

*p* *mf*

l' - naf - she - nu fid' - yom mi - sheth va - anu - chah Ha - sho -  
ad a - nah tig - yon ne - fesh ne - ena - chah

# BARUCH EL ELYON—Continued

*cresc.*

mer shab-bath ha - ben im ha-bath la -

*cresc.*

el ye - ra - tsu k' - min - chah k' - min - chah al

*p* *f*

*mf* *rit.*

ma - - cha-bath k' - min-chah al mach'-bath.

*mf* *rit.*

## ברוך אל עליון

ברוך אל עליון אשר נתן מנוחה, לנפשנו פדיוס, משאת  
ונאנחה, והוא ידרוש לציון, עיר הנדחה, עד אנה תוגיון, נפש  
נאנחה, השומר שבת, הבן עם הבת, לאל ירצו כמנוחה על  
מחבת.

רוכב בערבות מלך עולמים, את עמו לשבות, און בנעמים  
במאכלי ערבות, במיני מטעמים, במלבושי כבוד זבח  
משפחה. השומר..

ואשרי כל חוכה. לתשלומי כפל, מאת כל סוכה, שוכן  
בערפל, נחלה לו ינכה, בחר ובשפל, נחלה ומנוחה, בשמש  
לו נרחה. השומר...

כל שומר שבת בדת מחללו, הן הכשר חבת קדש גורלו,  
ואם יצא חובת היום אשרי לו. אל אל אדון מחוללו, מנוחה  
היא שלוחה. השומר...

חמדת הימים, קראו אלי צור, ואשרי לתמימים, אם יהיה  
נצור, כתר הלומים, על ראשם יצור, צור העולמים, רוחו  
בם נחה. השומר...

זכור את יום השבת לקדשו, קרנו כי גבהה נזר על ראשו,  
על בן יתן האדם לנפשו, ענג וגם שמחה, בהם למשחה.  
השומר...

קדש היא לכם שבת המלכה, אל תוך בתיכם, להניח  
ברכה, בכל מושבותיכם לא תעשו מלאכה, בניכם ובנותיכם,  
עבד וגם שפחה. השומר...

Another of the "Z'miroth", in which thanks is rendered God for the blessing of the Sabbath and the peace and rest, the joy and exultation, which its observance brings to the Jew. It is usually sung by the family at the Sabbath noonday meal.







# ZIVCHU, ZIVCHE TSEDEK

Vivace

Piano introduction in G major, 2/4 time, marked Vivace and forte (*f*). The right hand features chords and moving lines, while the left hand plays a rhythmic bass line with eighth notes.

First vocal entry and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes accents. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a sforzando (*sfz*) marking. The lyrics are: Ziv-chu ziv-che tse - dek u - vit-chu va - do - nay.

Second vocal entry and piano accompaniment. The vocal line begins with a fortissimo (*ff*) dynamic and includes accents. The piano accompaniment starts with a forte (*f*) dynamic. The lyrics are: ziv-chu ziv-che tse - dek u - vit-chu va - do - nay.

# ZIVCHU, ZIVCHE TSEDEK—Continued

ziv - chu ziv - che tse - dek u - vit - chu va - do - nay

ziv - chu ziv - che tse - dek u - cit - chu va - do - nay

וְבָחוּ וּבְחִי צֶדֶק

וְבָחוּ וּבְחִי צֶדֶק

וּבְטַחוּ בְּאֲדֹנָי.

“Offer up sacrifices of righteousness, and trust in the Lord” — — — the Chassid’s philosophy of life!

[An extract from the Psalms]

# L'CHAY OLA-MIM

(Liturgical)

Con spirito

Piano introduction in B-flat major, 2/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *ff* to *f*.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *mf*, *ff*, and *mf*.

Ha - ad - de - reth v' - ha - e - mu - nah l'chay o - la -

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *ff* and *mf*.

mim! ha - - bi - nah v' -

## L'CHAY OLA-MIM—Continued

ha - b' - ra - chah l'chay o - la - mim

dolce

hag-ga - a - vah v' - hag - g'du - - lah l'chay o - la -

dolce

mim

had-de - ah v' - had - di - bur

*ff* *mf*

## L'CHAY OLA-MIM—Continued

The musical score is written for voice and piano. The voice part is on a single staff in G major (one sharp) and 4/4 time. The lyrics are: "l'-chay o - la - - mim." The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note bass line. The piece ends with a double bar line.

## לְחַי עוֹלָמִים

לְחַי עוֹלָמִים!	הֶלְקָח וְהַלְבוּב	לְחַי עוֹלָמִים!	הָאֲדָרֶת וְהָאֲמוּנָה
לְחַי עוֹלָמִים!	הַמְּלוּכָה וְהַמְּשָׁלָה	לְחַי עוֹלָמִים!	הַבִּינָה וְהַבְּרָכָה
לְחַי עוֹלָמִים!	הַנוֹי וְהַנֶּצַּח	לְחַי עוֹלָמִים!	הַגָּאֹנָה וְהַגְּדֻלָּה
לְחַי עוֹלָמִים!	הַשְׁנוּי וְהַשֹּׁנֶב	לְחַי עוֹלָמִים!	הַדְּעָה וְהַדְּבוּר
לְחַי עוֹלָמִים!	הָעֵז וְהָעֲנוּה	לְחַי עוֹלָמִים!	הַהוֹד וְהַהֲדָר
לְחַי עוֹלָמִים!	הַפְּדוּת וְהַפָּאָר	לְחַי עוֹלָמִים!	הַנוֹעַד וְהַתִּיקוּת
לְחַי עוֹלָמִים!	הַצְּבִי וְהַצִּדִּיק	לְחַי עוֹלָמִים!	הַנֶּזֶק וְהַזֶּהָר
לְחַי עוֹלָמִים!	הַקְּרִיָּאָה וְהַקְּדוּשָׁה	לְחַי עוֹלָמִים!	הַחֵיל וְהַחֶסֶן
לְחַי עוֹלָמִים!	הַרוֹן וְהַרוֹמָמוֹת	לְחַי עוֹלָמִים!	הַטָּכֶס וְהַטָּהָר
לְחַי עוֹלָמִים!	הַשִּׁיר וְהַשָּׁבַח	לְחַי עוֹלָמִים!	הַיְחוּד וְהַיְרָאָה
לְחַי עוֹלָמִים!	הַתְּהִלָּה וְהַתְּפָאָרֶת	לְחַי עוֹלָמִים!	הַכְּתָר וְהַכְּבוֹד

This extract from the service of the Day of Atonement is a hymn of praise to the Eternal One.



## MIZMOR L'DA-VID

(Psalm 23)

Cantabile

The first system of the musical score is for the piano accompaniment. It consists of a treble and a bass staff, both in 6/8 time. The treble staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic foundation with chords and single notes. A crescendo hairpin is visible in the middle of the system, leading to a fortissimo (*f*) dynamic, which then transitions back to piano (*p*) at the end of the system.

The second system includes a vocal melody line in the treble staff and piano accompaniment in both treble and bass staves. The vocal line starts with a mezzo-forte (*mf*) dynamic and contains the lyrics: "Miz - - mor l' - da - vid a - do - nay ro - i lo ech -". The piano accompaniment continues with a similar harmonic pattern to the first system.

The third system continues the vocal melody and piano accompaniment. The vocal line contains the lyrics: "sar bin' - oth de - she yar - bi - tse -". The piano accompaniment features a mezzo-forte (*mf*) dynamic. The system concludes with a final chord in the piano part.



# MIZMOR L'DA-VID—Continued

ni al mei m' - nu-choth y' - na - ha - le - ni naf -  
gam ki e - lech b' - gei tsal - ma - veth lo

shi y'-sho - vev yan - che - ni v' - ma'ag - le tse - dek lm'a - an sh' -  
i - ra ra ki a - tah im - ma - di ki a - tah im - ma -

mo di shiv - t' - cha u - mish -

1 2 Recit. >

## MIZMOR L'DA-VID—Continued

an - t'cha hem - mah y' - nach' - mu - ni ta' - a-roch l' - fa - nay

shul - chan ne - ged tso - re - ray dish - shan - ta vash-she - men

ro - shi ko - si r' - va - yah ach tov va-che-sed yird-d' -

# MIZMOR L'DA-VID—Continued

dimin.

fu - ni kal y' - mei chay- - yay v' -

dimin.

*mf* a tempo

shav - ti b'veith a - do - nay l' - o - rech ya -

*f*

*mf* a tempo

*f*

min

*p*

*f*

140

## מִזְמוֹר לְדָוִד

Psalm xxiii

מִזְמוֹר לְדָוִד יי רועי לא אֶחָסֵר: בְּנֵאוֹת דָּשָׁא יִרְבִּיצֵנִי עַל  
מִי מְנַחֹת יִנְהַלְנִי: נַפְשִׁי יִשׁוּבֵב יִנְחֵנִי בְּמַעְגְלֵי צֶדֶק לְמַעַן שְׁמוֹ:  
גַּם כִּי אֵלֶךְ בְּגִיא צִלְמוֹת לֹא אִירָא רָע כִּי אַתָּה עֲמָדִי שְׁבִטָךְ  
וּמִשְׁעֲנִתְךָ הִמָּה יִנְחֲמֵנִי: תַּעֲרֹךְ לִפְנֵי שְׁלַחַן נֶגֶד צָרָרִי דֹשְׁנָתְךָ  
בְּשֶׁמֶן רֹאשִׁי כּוֹסֵי רִנָּה: אֵךְ טוֹב וְחֶסֶד יִרְדְּפוּנִי כָּל יְמֵי חַיִּי  
וְשִׁבְתִּי בְּבֵית יי לְאָרְךָ יָמִים:

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters. He restoreth my soul; He guideth me in straight paths for His name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil, for Thou art with me; Thy rod and Thy staff, they comfort me. Thou preparest a table before me in the presence of mine enemies; Thou hast anointed my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life and I shall dwell in the house of the Lord for ever.



# ELI-YA-HU HAN-NA-VI

Andante

The piano introduction is in 3/4 time, marked Andante. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C372, D372, E372, F372, G372, A372, B372, C373, D373, E373, F373, G373, A373



# ELI-YA-HU HAN-NA-VI—Continued

*mf*

di bim' - he - rah

*p*

bim' - he - rah ya - vo e - le - nu im ma-

*mf*

*rall.*

shi - ach ben da - vid im ma - shi - ach ben da - vid.

*rall.*

143



## אֱלִיהוּ הַנָּבִיא

אֱלִיהוּ הַנָּבִיא, אֱלִיהוּ הַתּוֹשֵׁב, אֱלִיהוּ הַגִּלְעָדִי,  
בְּמַהְרָה יָבֹא אֵלֵינוּ,  
עִם מָשִׁיחַ בֶּן דָּוִד.

The expiration of the day of rest. The shades of night begin to fall. The poetry of the Sabbath, with its peace and repose gives way before the prosaic and hard reality of life. The Jew expresses in song his longing for the appearance of the prophet Elijah—that mystical character whose ascent to heaven in a chariot of fire, whose magical visits to the poor and needy in their moments of greatest distress, whose anticipated appearance as the herald of the coming of the Messianic Age, make him the subject of reverent and hopeful prayer!





## CHASSIDIC NIGUN

Allegro marcato

The first system of musical notation for the Chassidic Nigun. It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

The second system of musical notation. It continues the piece with a repeat sign and first/second endings. The right hand has a melodic line with some grace notes. The left hand continues with a steady bass line. The system concludes with a "Fine" marking.

The third system of musical notation. It begins with a crescendo (*cresc.*) marking. The right hand features a more active melodic line with sixteenth-note runs. The left hand continues with a steady bass line. The system ends with a decrescendo hairpin.

The fourth system of musical notation. It begins with a fortissimo (*ff*) dynamic. The right hand has a melodic line with some grace notes. The left hand continues with a steady bass line. The system concludes with a final chord.

## CHASSIDIC NIGUN—Continued

The musical score is arranged in three systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system includes a *mf* (mezzo-forte) dynamic marking. The third system concludes with the instruction "D. C. al Fine". The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The melody is characterized by rapid sixteenth-note passages in the treble and sustained, often tied, notes in the bass.

The Chassid, when he seeks inspiration, often seeks it in song. He hums a theme, improvises, grows enthusiastic and works himself into a state of religious ecstasy through his music.

This nigun, or melody, is typical. The chassid fits to it any psalm or other text which suits his fancy at the moment.

# NIGUN SPERO

Vivace

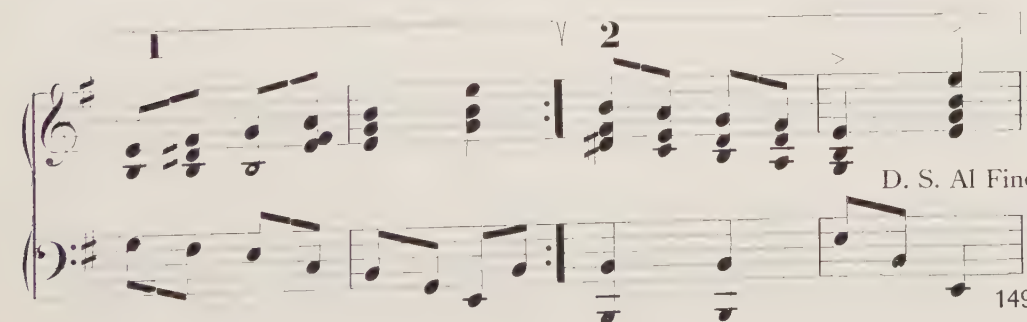
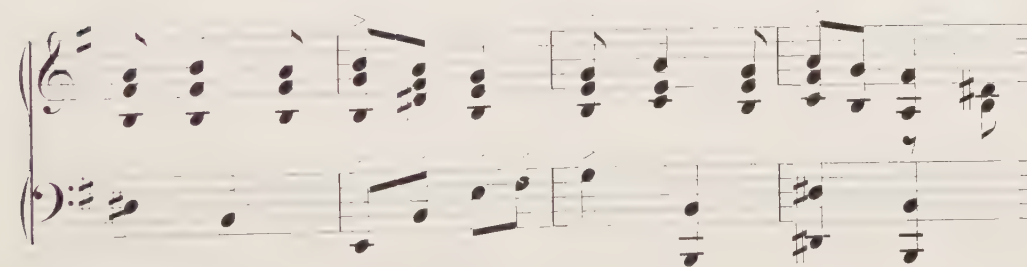
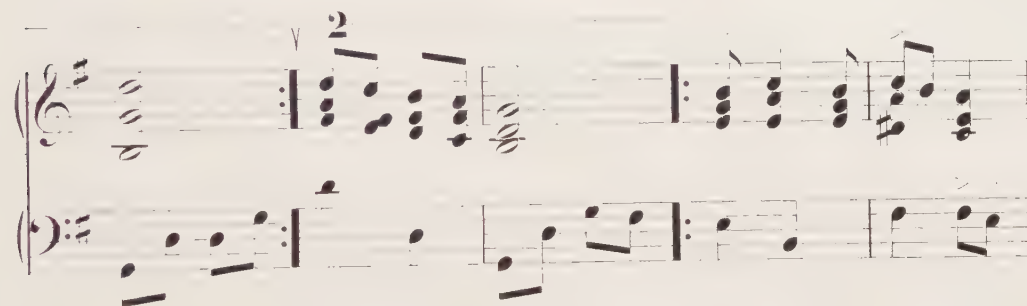
The first system of musical notation for 'NIGUN SPERO' is in 2/4 time, key of D major. It begins with a forte (f) dynamic. The right hand features a series of eighth-note chords with accents, while the left hand plays a steady eighth-note bass line. The system concludes with a repeat sign.

The second system continues the piece, maintaining the 2/4 time and D major key. The right hand continues with accented eighth-note chords, and the left hand provides a consistent eighth-note accompaniment. The system ends with a repeat sign.

The third system introduces first and second endings. The right hand has a first ending marked '1' and a second ending marked '2'. The first ending leads back to an earlier section, while the second ending concludes with a 'Fine' marking. The left hand continues with its eighth-note pattern.

The fourth system continues the musical piece. The right hand features accented eighth-note chords, and the left hand maintains the eighth-note bass line. The system concludes with a final note in the right hand.

NIGUN SPERO—Continued



D. S. Al Fine



# TUMBAH

Andante con espressione


The musical score is written for a piano and voice. It begins with a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first staff is empty. The second staff, in bass clef, starts with a whole rest followed by a series of eighth notes, marked *pp*. Below this staff is the vocal line: "Tum - bah, tum-bah, tum-bah tum - bah,". The third and fourth staves form a piano accompaniment. The third staff (treble clef) starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a decrescendo (*dimin.*). It features a triplet of eighth notes. The fourth staff (bass clef) continues the accompaniment. The fifth staff (treble clef) has a forte (*f*) dynamic and contains the vocal line: "Tum- bah, tum-bah, tum-bah, tum Tum-bah, tum - bah, tum-bah, tum". The sixth staff (bass clef) has the vocal line: "Tum- bah etc". The seventh and eighth staves form another piano accompaniment. The seventh staff (treble clef) starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The eighth staff (bass clef) features a triplet of eighth notes. The page number 150 is at the bottom left.

150

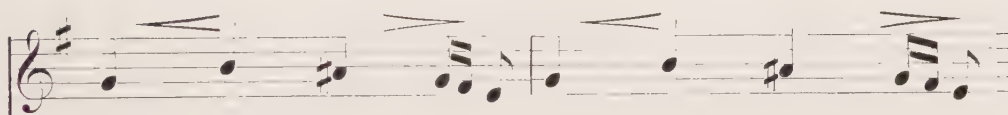
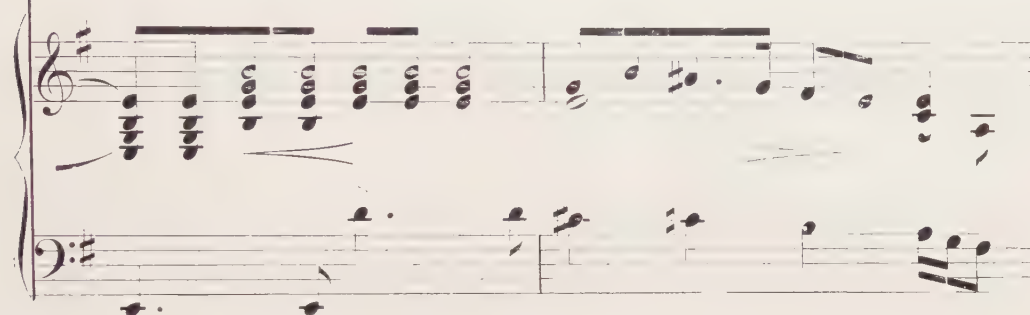
## TUMBAH—Continued



T. m-bah etc.



Tum-bah etc.



Tum - bah etc.



Tum-bah etc.



*p*

# TUMBAH —Continued

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of music. The first measure starts with a forte (*f*) dynamic and a breath mark (>), followed by a quarter note G4, a quarter note A4, and a half note B4. The second measure starts with a pianissimo (*pp*) dynamic and a breath mark (>), followed by a quarter note G4, a quarter note A4, and a half note B4. Below the first measure is the vocal cue "Tum-bah", and below the second measure is "Tum-bah". The middle staff is a single bass clef line with the same key signature and time signature. It contains two measures of music. The first measure starts with a quarter note G3, a quarter note A3, and a half note B3. The second measure starts with a quarter note G3, a quarter note A3, and a half note B3. Below the first measure is the vocal cue "Tum-bah etc.", and below the second measure is "Tum-bah etc.". The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains two measures of music. The first measure starts with a piano (*p*) dynamic and a breath mark (>), followed by a quarter note G3, a quarter note A3, and a half note B3. The second measure starts with a quarter note G3, a quarter note A3, and a half note B3. Below the first measure is the vocal cue "Tum-bah etc.", and below the second measure is "Tum-bah etc.".

The second system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of music. The first measure starts with a fortissimo (*ff*) dynamic and a breath mark (>), followed by a quarter note G4, a quarter note A4, and a half note B4. The second measure starts with a quarter note G4, a quarter note A4, and a half note B4. Below the first measure is the vocal cue "Tum-bah etc.", and below the second measure is "Tum-bah etc.". The middle staff is a single bass clef line with the same key signature and time signature. It contains two measures of music. The first measure starts with a quarter note G3, a quarter note A3, and a half note B3. The second measure starts with a quarter note G3, a quarter note A3, and a half note B3. Below the first measure is the vocal cue "Tum-bah etc.", and below the second measure is "Tum-bah etc.". The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains two measures of music. The first measure starts with a forte (*f*) dynamic and a breath mark (>), followed by a quarter note G3, a quarter note A3, and a half note B3. The second measure starts with a quarter note G3, a quarter note A3, and a half note B3. Below the first measure is the vocal cue "Tum-bah etc.", and below the second measure is "Tum-bah etc.".

# TUMBAH—Continued

2  
tum-bah, tum-bah, tumbah, tum. Tum - bah, tum - bah,  
tum-bah, etc.

*pp* *p* *f*

Tum - bah, tum - bah, tum - bah,  
Tum-bah, etc.

*f*

# TUMBAH—Continued

*f*

Tum - bah, tum- tum- bah

Tum-bah, etc. - - - - -

*mf*

Tum - bah, etc. - - - - -

Tum-bah, etc. - - - - -

*f*

*mf*

5 154

TUMBAH—Continued

The musical score is arranged in two systems, each with four staves. The top two staves of each system are for vocal parts (treble and bass clefs), and the bottom two are for piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4.

**First System:**

- Vocal Treble:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section. The lyrics "Tum-bah, etc." are written below the staff.
- Vocal Bass:** Continues the vocal line with the lyrics "Tum-bah, etc." below.
- Piano Treble:** Features a forte (*f*) section with a melodic line and a piano (*p*) section with a more complex, arpeggiated texture.
- Piano Bass:** Provides a steady accompaniment with eighth notes.

**Second System:**

- Vocal Treble:** Continues the vocal line with a first ending bracket marked with a "1". The lyrics "Tum-bah, etc." are below.
- Vocal Bass:** Continues the vocal line with a first ending bracket marked with a "1". The lyrics "Tum-bah, etc." are below.
- Piano Treble:** Continues the piano accompaniment with a first ending bracket marked with a "1".
- Piano Bass:** Continues the piano accompaniment.

The page number 155 is located at the bottom right corner.



## TUMBAH—Continued

The musical score consists of three systems. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the same parts. The third system features a piano accompaniment with a treble staff containing chords and a bass staff with a steady eighth-note pattern. Dynamics include *rall.*, *p*, *pp*, and *f*. A *Ped.* (pedal) marking is at the end of the piano part. The tempo is marked with a '2' over the first measure of each system.

Tum - bah.

Tum-bah etc.

*rall.* *p* *pp* *f*

*Ped.*

## TUMBAH!

Arabs are seated on the ground in a small circle. They are quiet, meditating, smoking leisurely the long stemmed nargilah . . . . . swaying slowly. A low chant is heard—"Tumbah, tumbah." The leader shuts his eyes, throws his head back, reflects . . . . . "Tumbah, tumbah, tumbah, tumbah," the group takes up the chant, expectantly.

There breaks forth an improvisation, eastern, weird in its minor wail, mystic, ecstatic! It rises passionately, wildly—dies slowly away. And always there is the undercurrent—the accompaniment of the chant, like the regular, muffled beat of a drum—"Tumbah, tumbah!"



# HA-TIK-VAH

Moderato

*mf* Kal od bal -

le - vav p' - ni - - - mah ne - fesh y' - hu - di

ho - mi - yah ul' - fa - a - thei miz' - rach ka - di -

# HA-TIK-VAH—Continued

Refrain

mah a - yin l' - tsi - yon tso - fi - yah od lo

av' - dah thik - va - the - nu ha - - tik - vah

han - no - sha - nah la - shuv l' - e - rets a - vo -

158

The musical score is written for voice and piano. The vocal line is in a single staff with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of two staves, treble and bass. The score is divided into three systems. The first system includes a 'Refrain' marking. Dynamics include *ff* (fortissimo) and *f* (forte). The second system features a *mf* (mezzo-forte) dynamic. The third system includes a repeat sign and ends with a *f* dynamic. The lyrics are in Hebrew, with some words in italics.

## HA-TIK-VAH—Continued

rit.

the - nu l' - ir bah da - vid cha - - - nah

Fine

rit.

Fine

## הַתִּקְוָה

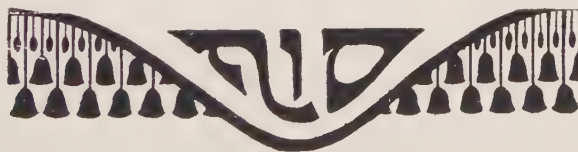
נ. ה. אימבער

כָּל עוֹד בְּלֵב פְּנוּמָה  
נֶפֶשׁ יְהוּדֵי הוֹמָיָה,  
וּלְפָאֲתֵי מִזְרַח קְדִימָה  
עֵין לְצִיּוֹן צוֹפִיָּה.

עוֹד לֹא אֶבְדָּה תְּקוּמָנוּ.  
הַתִּקְוָה הַנוֹשָׁנָה,  
לְשׁוֹב לְאֶרֶץ אֲבוֹתֵינוּ.  
לְעִיר בְּהָדוּד חָנָה.

שְׁמָעוּ אֲחֵי, בְּאֶרְצוֹת נוֹדֵי  
אֶת קוֹל אֶחָד חוֹנֵנוּ,  
כִּי רַק עַם אֶחָד הוּא יְהוּדֵי  
גַם אַחֲרִית תְּקוּמָנוּ. עוֹד לֹא אֶבְדָּה

The national Anthem of the Jew, the keynote of which is—"Hope."









Date Due

1934		
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